

THE HISTORY OF CAMBRIDGE OPEN studios

CHRIS THOMAS

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CAMBRIDGE
OPEN
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Foreword



It's a fact that we all have a story to tell. Whichever way we wish to tell that story is what makes each and every one of us unique. But why am I, as the world's first, full-time solo percussionist, writing a foreword to 'A History of Cambridge Open Studios'? My artistic platform is through sound – I paint a sound picture. But what I share with all artists, in whichever artistic discipline, is the understanding of hard work, patience, experimentation, curiosity, analysis, success, failure, praise, criticism, all the emotions under the sun!

Ultimately, we all aim to make a difference, not only to our own lives but to those of others. The isolation that so often engulfs us as we work through our artistic projects, and the often 'void of inspiration' whirlpool as we look at a blank canvass or manuscript, suddenly comes to life when the vision of a certain individual transcends their gift of valuing and listening to all that is around them; the person who brings to our attention the things

that are actually in front of us all the time but for some reason we often don't notice; the person who is all about creating bridges.

Chris Thomas has created one such bridge, as the author of this extraordinary and comprehensive book on the history of Cambridge Open Studios.

When Chris invited me to write this foreword I had not previously experienced Cambridge Open Studios – that's correct, as a Cambridgeshire resident of 27 years and counting I had not seen what was right on my doorstep! So, I decided it was about time I took to the streets to explore this artistic journey for myself.

On a wet Sunday morning, with a colleague, I stepped into a culture that took my breath away – and it began only 10 minutes from my home. I doubt I will ever walk down a street or avenue again without closely observing my newly discovered surroundings that would have previously been shrouded by anonymity. As we wandered through picturesque villages we searched the alleys and doorways for the distinctive bright yellow signs flagging up that 'art is alive and living here too'. We

traversed through allotments, entered kitchen utility rooms, garden sheds, laundry rooms – each became a transformed space that oozed warmth and creativity. It was as though we were opening up a Christmas present and being wonderfully surprised and grateful. This seemingly dull, grey, rainy day was in fact full of colour, warmth and friendship. This is the reality of Cambridge Open Studios and its legacy.

This book relates the incredible history of this cultural world where passions and standards are high. Many artists are tomorrow's historians in the making because they are creating memories of the wonderful landscapes and ideas surrounding the areas we enjoy today. They support and bring about awareness of environments we may not always have around us. In reading this book I want to walk that meadow and climb that tor, I want to sit by the river and search the banks for herons searching for a fish for tea. Like Alice in Wonderland I ventured into places I could not have imagined. I was doing something I would never had considered and rarely noticed as I passed by. I will never walk by a row of Victorian cottages or a detached house with an empty thought process – instead I will be full of curiosity!

'A History of Cambridge Open Studios' is a fascinating account about people with a passion, whose voices are fed through the implements of their craft, reaching out to all and refusing to take no for an answer. It all started with the vision of Julia Ball in 1974, whose conviction and persuasion escalated into a collective of people who believe art is important in every aspect of life and must not be judged by an authority, but be open to all. It is about connecting with others to enable an open door, quite literally, for you and I to not only meet the artists but to engage with them in their own creative environments as we learn more about their artistic journeys. We really do have the opportunity to ask: 'What do artists do all day?'

The dogged persistence of Julia Ball in the seventies, and the more formalised path taken by Olive Mayo in 1986, have encouraged a wave of artists to join and follow their vision, resulting in the Cambridge Open Studios of today with over 500 member artists – well over half of whom are women. Artists from all kinds of backgrounds and disciplines, with and without training, are now able to meet and share the fruits of their labours, free of charge, to those, like myself, who would stop and pause, thus breaking down barriers and myths.

The 'History of Cambridge Open Studios' offers us the opportunity to read about folk who had the temerity to share their passion for art and thus enable us to peep inside their history. They also selflessly stepped forward and gave their precious time, effort and new-found skills, to keep Cambridge Open Studios alive for ALL of its artists over the past 45 years, without expecting recognition or reward.

Reading about the artists who fulfil their ambitions in a most modest way, and now having met a few, I can honestly say this book is a must-read. I am positive it will encourage many more to see the potential for opening their homes and studios, and for more people like me to take the time to experience a real treat right on our doorsteps.

I'm hugely indebted to Chris for bringing all this together in his comprehensive publication about Cambridge Open Studios. An Open Studios artist himself, with a passion for unearthing and sharing history, he reconnects us with our past and encourages us to think about how we want to see our future. His work will ensure you are able to reach back into your roots, bathe in the artistic landscapes and find the past beneath us. Venture into a Cambridgeshire world created by individuals whose commitment to their ideas enrich those who want to know more about the very creative fabric of our neighbourhood.

In effect he is inviting us to tap into my greatest passion of all which is listening to ourselves, listening to our environment and listening to others.

Evelyn Glennie

Dame Evelyn Glennie

Concert Musician, Percussionist, Listener

<https://www.evelyn.co.uk>

art /ârt/ *n* **1** a creation of the human mind **2** the creator has labelled it 'art' **3** it is accepted as art. [L *ars, artis*]

First of 13 definitions taken from Robert Good's 'A New Dictionary of Art – one word 3000 definitions'.

Acknowledgments

My thanks to:

Cambridge Open Studios for asking me to take on this project nearly two years ago.

All the artists and COS administrators I interviewed or talked to. You generously gave up an hour or more of your time and also brought out any materials on COS that you had and that might be useful! Your memories enliven and enrich this book.

Alison Hullyer who encouraged me to start with Cambridge Open Studios in 2004 and who also lent me her almost complete collection of Cambridge Open Studios guides.

Heidi Lichterman and Marion Curtis, who let me get on with the book and yet were immediately responsive whenever I phoned, out of the blue, with some unusual question or need for a fact.

Clare Gilmour who had the unenviable task of checking this manuscript for all the spelling, punctuation and grammatical errors.

My wife Jane, who has put up with me taking up more and more of our time during the final months leading to the completion of this book.

Evelyn Glennie, who immediately sprang to mind for the foreword. She is a world-renowned, independent Cambridgeshire artist/musician who knows about the pros and cons of making your own way against the odds, as COS had to do, and creating your own success. I take my hat off to her dedication in going out in person to find out more about Cambridge Open Studios herself before putting pen to paper.

Finally, a special thank you to all the members of Cambridge Open Studios who have helped keep it alive, the many volunteers who manned stalls and distributed guides at events, those who took on tasks for COS because they had the skills needed – and of course, all past, present and hopefully future artists who join Cambridge Open Studios and help make it the success it is.



1. The county of Cambridgeshire, UK, which loosely defines the boundaries of Cambridge Open Studios.

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Introduction

This is a history of Cambridge Open Studios (COS), the largest arts event in Cambridgeshire, taking place over four weekends in July. More than 1800 artists have participated in COS over the years (they are all listed in the Appendix). It is the culmination of nearly two years of research and artist interviews. The story links the birth, growth, crises and successes of 45 years of Cambridge Open Studios with 31 of the artists who helped shape the organisation or had an insight into a particular issue.

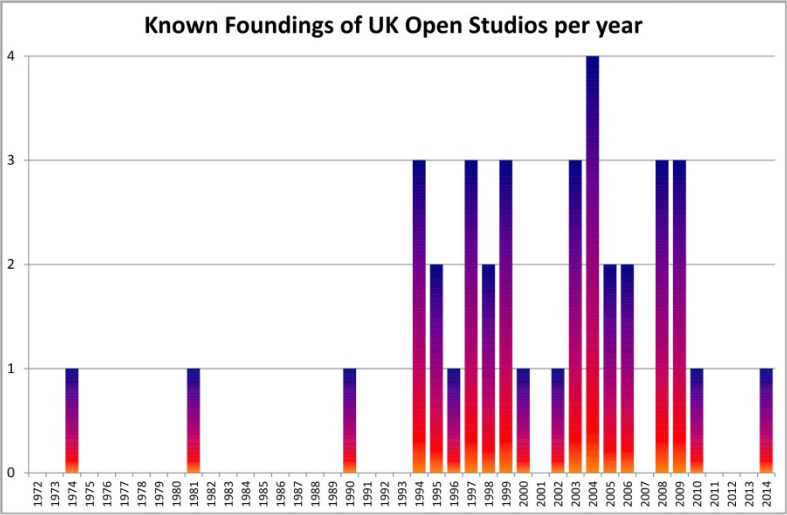
It is also the first detailed history of a long-established Open Studio from inception to the present day.

Open Studios are events where artists open their homes and their studios to the public for free. They provide unique and direct access to a working artist for anyone who is interested, from all walks of life. There is no intermediary.

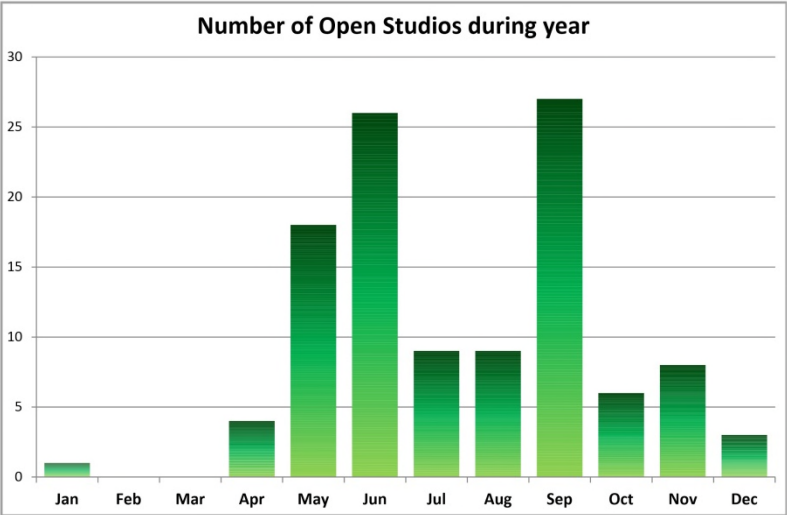
You may well ask – who would want to invite total strangers into their homes, and why? As a visitor, you and I can engage in conversation to find out what, where and why the artist is creating their form of art. Artists in turn enjoy getting feedback from a public who may be seeing their work for the first time. There are visitors who return year after year to catch up on an artist's progress. Artists also have to take that psychological knock on the chin when someone comes through the door, looks round once and then hurriedly departs, as the art on display is obviously not their cup of tea!

There are now at least 102 open studios throughout the UK, after the movement gained ground in the mid 1990s (figure 2 overleaf). Membership starts as small as eight for Teign Artists Open Studios, there are 500+ COS artists in 2019, and more than 1,500 take part in Brighton's Artists' Open Houses (see Appendix for an extended list of UK Open Studios). There are two main peaks in the year when visitors can find Open Studios, in May/June and then in September (figure 3 overleaf). Oxford Artweeks claims to be the oldest Open Studios event, founded in 1981, (a year earlier than it's records actually suggest, as seen later in this book!). However, the practice of Open Studios in Cambridge began at least eight years earlier, in 1974.

How did Cambridge Open Studios start? Why was July chosen for its opening? Where is it now? Where can it go? Join me on a journey that begins with a remarkable woman in the early 1970s.



2. UK Open Studios with a known founding date, numbers founded in each year.



3. Number of UK Open Studios and their exhibition times during the year

First Open Studios

Julia Ball first opened her studio in 1972 and then inspired a small group of artists to join her in regular, annual Open Studios two years' later.

In 2017, Heidi Lichterman and I visited Julia to pick her brains about the early days of COS. The printing presses still gleamed heavily in the shadows but the wall space of her studio was now taken up by large oil canvasses of subtly changing shades and the occasional sharp boundary or line.

Julia Ball

Julia Ball entered Reading Art School in 1947. Shortly after the war, the college had a growing population of women and also a lot of older ex-service men. After graduating, Julia went on to do the ordinary teaching diploma and taught in schools, mainly in St Albans. Although full time, work finished at 3pm, leaving time for going to life drawing classes to build upon her skills. She moved to Cambridge in 1963 and soon joined the Cambridge Society of Painters and Sculptors (CSPS), an exclusive arts group that limited its membership to around 20 at any one time. Julia remembers that they had a couple of shows in Kettle's Yard and the Gallery at the Fitzwilliam.

In 1971, Julia bought the old Green King pub in Beche Road, formerly 'The Old Abbey'. This was a time before Cambridge property prices had gone through the roof. It provided space for her large and heavy cast iron presses, vital tools for her skills in print making, gained during her fine arts training. Julia had also studied illustration and was gaining experience in a new skill too, painting in oils.

The issue for any artist is how to get your work in front of an audience. In 1972, with this increased space in which to work and exhibit, Julia decided to open her doors to the public. By 1974, she had persuaded other artists to open their doors too and she was joined by Christopher Castle (paintings) and Christine Fox (sculptures), amongst others. The events were advertised by word of mouth and Julia's own hand-written, printed posters and flyers. Alison Mitchell, Joan Day (painter) and Elspeth Owen (potter) had joined by 1975 and studios were opened every year, for a couple of weekends in July, through to the early 1980s. The events were planned relatively informally amongst the artists.

We have to remember that at the time, this group of artists opening their studios was part of a wider art and craft scene in and around Cambridge. Some of the group were still members of the Cambridge Society of Painters and Sculptors. The Cambridge Drawing Society, founded in 1882,

had a large membership, whose work encompassed not just drawings, but paintings, ceramics, mixed media and sculptures. In 1976, a group of designer craftsmen, including David Kindersley (alphabetician), Anna Cady (weaver), Michael Cartwright (potter), Will & Sebastian Carter (printers), Trevor Bekerleg (harpsichord maker) and Alec Pearson (tapestry weaver) also opened their studios to the public during the 1976 Cambridge Festival. Other groups mentioned in the Cambridge Evening News include Penta (1979) and the Cambridge Group of Artists (1983), as well as a range of individual artists holding their own exhibitions.

Many groups came and went, but the band of artists involved in the Open Studios started by Julia Ball persisted into the 1980s, more than a decade after they began.

Artists and the Cambridge Festival

In the 1970s and '80s, summer was the season for festivals. Strawberry Fair kicked off in early June with live music, entertainment, arts and crafts. The Film Festival ran in early July, the Cambridge Festival in mid to late July, and the Cambridge Folk Festival over a weekend in August. The latter two were major international arts events that attracted artists and audiences from around the world.

The main feature of the Cambridge Festival was a week of classical concerts and music events and these dominated reporting by the Cambridge Evening News at the time. Attracting international orchestras and players, the Festival had a substantial budget of hundreds of thousands of pounds, which it aimed to recover from ticket sales for the week's events.

As a visual artist in Cambridge, this week-long festival in July was an obvious opportunity to try and reach a wider paying audience. The Cambridge Festival did provide the chance for local artists to advertise their events as part of the wider programme. There was a catch – you had to belong to a recognised, respected group of artists, such as the Cambridge Drawing Society or the CSPS. Only then could your exhibition or event be advertised free. Otherwise, you had to pay £9 to appear in the programme (equivalent to approximately £62 in 2018).

Let the public decide!

Up-and-coming potter Elspeth Owen wrote a furious letter to the Cambridge Evening News on April 22, 1977, decrying the Cambridge Festival and its organisers for their selective approach, approving just a few local artists. In a blistering sentence, she encapsulated one of the key pillars of the future Cambridge Open Studios:

“In a festival of this kind, the whole principle of assessment should be abandoned. It is time for the council to stop patronising the public and leave them to assess the value of the artists’ work themselves ... not to set up barriers between local artists and their audience.”

Exchanges continued in the Cambridge Evening News. The following statement from one letter spelling out the realities of art funding at the time:

*“Visual Arts in particular are dependent on money from the Arts Council, The Eastern Arts Association and the Crafts Advisory Committee, whose help would not be forthcoming if the programme became merely **the indiscriminate promotion of local talent.**” (Pamela Townshend April 18, 1977, Cambridge Evening News. My emphasis.)*

Elspeth was feeling the insecurities experienced by many artists who have come to their art during or after an initial non-arts career. As a potter, she felt she did not quite fit in with the arts organisations of the time, which concentrated more on painting and sculpture. Other organisations and people imposed their judgement on whether your art was worthy or not.

Elspeth Owen

Elspeth grew up in Aylesbury and her first interest was music. She went on to study history at Oxford, where, she says, “I was more interested in having a good time!”. Her varied career included being a researcher for the Encyclopaedia Britannica and working at Dartington Hall School. After getting married, she took on social work and researched architectural history. Moving to Cambridge in 1966, she worked for the historian Peter Laslett and then went on to train as a psychotherapist.

Elspeth began to explore her interest in pottery at evening classes at the Cambridge Tech, where a supportive teacher Zoe Ellison gave her the benefit of her knowledge whilst letting Elspeth develop her own style. Julia Ball was also teaching at the Tech and their friendship and mutual interest in feminism grew. After a spell accompanying her husband to New Guinea in 1975, Elspeth returned in 1976 with the ambition to turn the small Pavilion in Grantchester, belonging to King’s College, into a proper pottery studio.

Her break came in 1976/77. Elspeth had been selling at craft markets and her work had been accepted at the Primavera art gallery. Henry Rothschild, a respected promoter of art, was in charge at the time and, liking her work, he invited her to be part of an exhibition at Kettle’s Yard.

Elspeth came to the small group who were part of Julia Ball's Open Studios feeling that she was still a junior artist. Her initial contact was through Joan Day, with whom she shared space during her first Open Studio in Grantchester, and Gillian Recordon.

Over the coming years, Open Studios would give Elspeth, and many other artists, what the Cambridge Festival had initially denied her – an annual arts event that introduced them to a wider public.

Elspeth Owen is still a member of COS and participated in the 2019 Cambridge Open Studios.

Start of two traditions – July Open Studios and the map

A Julia Ball Open Studios poster at that time circumvented the issue of advertising through the Cambridge Festival by using the phrase 'Artists Studios Open for the Festival' to attract an audience during the event, without being part of the main Festival programme. The poster also foreshadowed the use of a map to indicate where the artists were – something that would be both a benefit to members and a bane to future Open Studios organisers (figure 4).

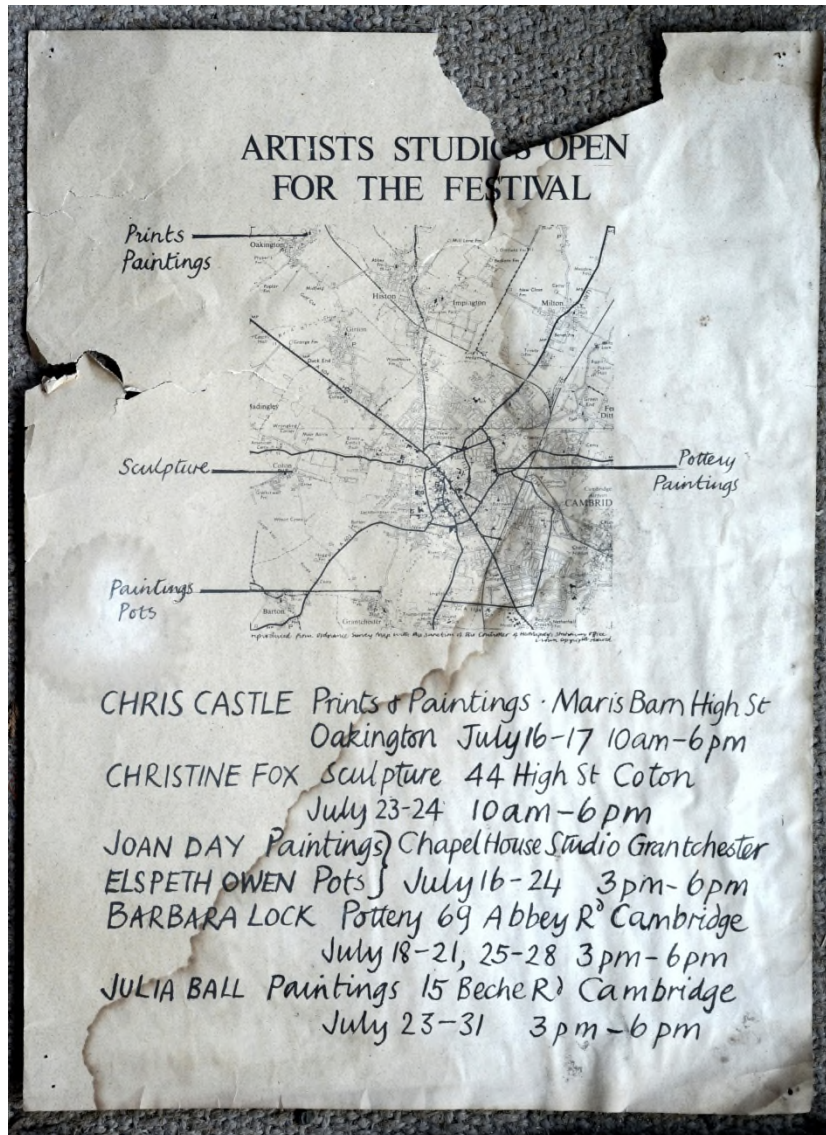
Overall, whether viewed as part of the Cambridge Festival or as an opportunity for a wider audience interested in art, Open Studios had become an annual July event which had developed into a small group of artists who continued to open their studios into the 1980s.

Others joined this informal Open Studios and then reached a point where they moved on. One such artist is Ted Coney. He exhibited three times with Open Studios at five-year intervals, in 1984, 1989 and 1994, and is a good example of an artist who spaced his participation and also decided that Open Studios was ultimately not suitable for him, because of the way that he produced his work.

Ted Coney – tested COS and moved on

Ted originally came from Yorkshire, going to school at Hull College. He had always wanted to do art. From 1963 to 1966 he trained as an art teacher at the Bath Academy of Art and would teach art for the next 52 years, whilst still being a practising artist.

His first job was at a stuffy boys' grammar school in Warrington. For three years, he and his students brought a wicked breath of fresh air into the school, for example by painting all the furniture blue, red and yellow. The following two years he taught in Hertfordshire as a peripatetic arts teacher at eight different schools. "*I became a sort of Robin Hood for schools!*" he joked. Some of the schools had a surplus of art materials, whilst others might have three paintbrushes for the whole of



4. Poster from 1977 or 1983 for 'Artists Studios Open for the Festival', found in a drawer in Elspeth Owen's studio.

the class. Ted equalised the distribution of material to help the less well-off students (without disadvantaging the rich ones!).

In 1971 he took the post of arts teacher at what was then the Cambridgeshire High School for Boys, but he knew that the school would soon be opening up to allow girls to join (it became Hills Road Sixth Form College in 1974). Ted taught there for 34 years. All the time he continued to produce his own art work as it helped to maintain his enthusiasm as a teaching artist and to pass on his skills to the students. It also kept the struggles artists go through fresh in his mind. He laments the fact that the burden of increased paperwork, and the recent shift to a more materialistic attitude, prevents young arts teachers from practising their own art today. It also seems that the importance of arts courses is declining in schools.

Ted first took part in Open Studios in 1984, aged 40. At that time, it was still Julia Ball's informal group. Always proactive, he made his own flyers and also tried to persuade the Cambridge Festival to accept the group's application to be a part of it. His lack of success left him cross, but undeterred, and he continued generating his own publicity, including inviting Princess Margaret to come along, as she was patron of a charity he was collecting for at his Open Studio. She politely and regretfully declined due to other commitments. Ted also approached Eastern Arts for support for the Open Studios group, saying that the proceeds would go to charity, but without success.

Ted waited five years before considering Open Studios again. This was for a very practical reason. He concentrated on completing one painting a year, supported by many individual studies created to help him compose the final work. Furthermore, Ted did not, and still does not, sell his final pieces, only selling the increasingly popular studies. He needed the five-year gap to accumulate sufficient material again.

When Ted participated in July 1989, there was a new vision for Open Studios and a growing number of participants. Ted was asked to represent Open Studios on Radio Cambridgeshire, a coup as Olive Mayo had also been interviewed the previous day, so the growing group was getting more publicity! The recording of the interview can still be heard here:
<http://www.tedconeyfamilyportraits.co.uk/content/tedconeyinterview003.mp3>

Ted exhibited again – and for the last time – with the now 'Cambridge Open Studios' in 1994. The group had expanded further. He still has one of the early flags (see below) but took an individualist's stance and balked at having a COS T-shirt.

Ted remembers COS being very good to Hills Road Sixth Form College as he was given a booklet for each of the 300 students. He encouraged students to visit three open studios and write up a report. Students were advised not to take photographs without permission, not to monopolise the artists, and to take along their parents who might want to buy some art! Ted also opened the COS exhibition at the Babylon Gallery in Ely.

One of his 1994 COS memories is of a visitor coming around and asking: *"I really like your curtains! Where did you get them from?"*

By then COS was a very sophisticated organisation but it had become too expensive for Ted, as he was exhibiting work rather than selling. He decided it wasn't worth the expense to open the following year and developed his own unique way of introducing his art to visitors. He now does paid guided tours of his house for part of the year. It is kitted out with an arts trail and accompanying film.

art /ärt/ *n* (*perh milit*) a huge explosion that you put your everything into just for that one moment. [L *ars*, *artis*]

Project Open Studios

In 1979, Olive Mayo, a Nottingham artist, moved into the Cambridge area. By the early 1980s she was working alongside other artists, including Julia Ball and Christine Fox, who had been opening their studios for a decade. Olive took her inspiration for a future Open Studios brand from the Oxford Visual Artists Week. Members of the existing Open Studios tradition merged with the new project being developed by Olive Mayo. Olive's vision and systematic approach would establish Cambridge's Open Studios as a recognised major force in the Cambridge arts scene.

Olive Mayo¹

Born just before World War II, Olive displayed an obvious artistic talent as a child, but due to family circumstances she had to leave Nottingham Art School at 15. For 20 years she continued with art classes whenever she could, supporting herself with a variety of jobs, some quite mundane. But her talent shone through even then. For example, by 1963, she was voted best exhibiting artist at the Midland Design Centre with a piece called 'Moonscape'. It was her husband Jeffers who, shortly after they were married in the early 60s, encouraged her to go for her art qualifications.

She found herself, a mature student with family, studying at a time of great societal and cultural change. The courses at Nottingham placed an emphasis on conceptualism, performance art, installations and photography. Olive studied in Leicester for a while. The punk movement was on the rise and its rebellion against almost everything shook old certainties, with tutors often playing 'mind games' with the students. It was a challenging environment that led to a nervous breakdown. But Olive recovered, transferred back to Nottingham and gave an impressive degree show, achieving first-class honours in 1978 and an MA at Manchester the following year.

The family moved to Pampisford in July 1979, and Olive's overriding concern now was how to earn a living as an artist. She was told that if she could run an adult art class on a Monday evening in Sawston, then a dead time, the position was hers! Within a few months, she was teaching adult art classes three evenings a week. With an active and supportive student base, she formed the Barn Art

¹ Adapted from Jeffers Collingwood Mayo's booklet, "Olive Mayo – the Journey of an Artist". Jeffers produced the booklet to remind Olive, who now has a poor short-term memory, of all the art work she had done over the years.

Society in Sawston, regularly holding exhibitions in the barn of one of her students. The Barn Art Society still exhibits regularly.

Olive would also become the historian and archivist of her home village of Pampisford – a project that would span 20 years and become the Pampisford Archive, which is now in the local history section of the Cambridge Central Library.

Olive was offered a position at the Cambridge College of Art (*possibly the Cambridgeshire College of Arts and Technology, which became Anglia Ruskin University*) in the early 80s and also joined the Cambridge Society of Sculptors and Painters. They held regular exhibitions of their work in Cambridge. Here she met other local artists such as the sculptor Christine Fox and painter Julia Ball, who had been opening their studios to the public for a decade.

A combination of Olive's drive to achieve a goal, her organisational skills, and presence in the Cambridge arts community would be key factors in the making of what would ultimately become Cambridge Open Studios.

Open Studios – a new mission

Olive's frailty and loss of short-term memory meant that I was unable to interview her personally in 2018. Fortunately, we have some of her meticulous early records and also personal testimony on how she came to put Open Studios on the map. Here is an extract from her 2003 recollections of how she became involved in setting up the new Open Studios.

On arriving in Cambridge in 1980, it was soon obvious how few opportunities, on all levels, there were for practising artists and craftspeople working in and around the city. This was all the more surprising, given that Cambridge had an international profile.

Friends of mine living in Oxford were involved in the 'May Art Week', where studios were opened annually. This was supported financially by the local authorities and other arts bodies. After studying their efforts, it seemed there was no reason why Cambridge shouldn't run a similar event which was capable of attracting financial support and recognition for the visual arts.

Having met Julia Ball and Christine Fox, colleagues at Cambridge College of Art and Technology, we discussed the possibilities of launching the idea of 'Open Studios' in Cambridge. Julia, Christine and friends had opened their studios for a number of years. These events were on a rather small scale.

One important factor in Cambridge cultural life in the 1980s was the Cambridge Festival. Many events were run by the festival but culturally, music was the dominating theme. Previous approaches by Christine and other members of the 'Cambridge Society of Painters and Sculptors' (CSPS) to promote the visual arts within the festival's brochure led only to the side-lining of the visual arts by relegating them, at best, to a mention in the 'Fringe'.

In the mid 1980s I was asked, mainly by members of the CSPS, to act on behalf of them and other interested artists in Cambridge to take on the task of promoting 'Open Studios' in Cambridge. There were about twelve of us involved and we agreed that the pattern and structure would be different to the Oxford example and devised our own system of opening studios at weekends.

I was determined that the profile of the visual arts and artists in Cambridge should be raised and saw being represented in the main section of the Cambridge Festival as a starting point. It was essential that all the artists taking part should be given proper representation in the festival brochure. Hopefully funding could be found to help in this enterprise.

Olive's 2003 letter might give the impression that we were seeing the seamless handover of organisation from the original Open Studios, run by Julia Ball and others, to Olive in an evolutionary manner. However, Olive makes it quite clear that, from her point of view, it was initially a case of independent evolution, as she wrote in 2004 to the COS committee:

Since 1979, when I came to live and work in Cambridge I was never aware of any studios being open in the Cambridge area, despite my teaching posts and particular interest in any art groups and initiatives that may be present in Cambridge. It wasn't until I met Christine and Julia Ball, circa 1985, that I became aware of, mainly friends, who opened their studios on an informal basis. Nothing wrong with that of course.

The impetus for my own view of Open Studios sprung from colleagues in Oxford who ran the May Art Week. In Cambridge, however, from 1985/86 there really was a sea-change in the whole idea and projected scale of the concept of 'Open Studios', even though our first showing began with just 12 people. It wasn't a question that my role had been merely to make the previous Open Studios 'official', as recently suggested to me over the phone by Christine. That certainly would be re-writing history!

COS after 1985/86 was a completely different animal, brought about by considerable amount of hard work and gruelling negotiation over recognition, funding and publicity and I feel it would be a disservice to your organisation if these two phases weren't properly understood. From that date

too, any artist or craftsperson living in and around Cambridge could participate. (Even then we were worried in case the numbers should get out of hand!). The studios too were open to the public in general and at large.

What we have, is a fortunate confluence of two independent philosophies. Julia Ball and associated artists had been holding regular Open Studios in Cambridge for a decade as 'Artists Studios Open for the Festival'. Through her teaching and membership of the CSPA, Olive Mayo came into contact with Julia Ball and other artists who were already familiar with the idea of opening their studios to the public and were open to suggestions for improvement. They became involved with the new ideas put forward by Olive Mayo about how Open Studios could develop and grow, initially inspired by and based on the recently-founded, successful Oxford 'Artweek'. Julia Ball and Christine Fox were members of the initial team that realised the new Open Studios concept.

Oxford Artweek

The very first set of papers in Olive's planning diary is an article by Sarah Eckersley in the 'Artists Newsletter' of November 1984. It contains an extensive review of the first Oxford Artweek in 1983 and initial feedback from the 1984 Artweek. It is clear that this formed the basis for planning the structure of a future Cambridge Open Studios.

The idea for Oxford Artweek was developed in 1981 and came out of the recently-formed Oxford Arts Group (OAG), founded by Andy Swapp, Manager of the bookstall at the Museum of Modern Art, and artist Andy Walton. The aims of the group were undogmatic. They simply wanted to provide a framework for artists to make social contact and also, perhaps, to act as a pressure group to find communal studio spaces and to facilitate more cost-effective ordering of art materials. About 30 to 40 artists turned up at the first meeting and from then on meetings were held informally, either in the Museum of Modern Art coffee bar or the Oxford Printmakers Workshop.

At a meeting in 1982, one of the members, Piers Benn, reported back on his recent visit to the USA. He had been in Boston, Massachusetts and seen their Boston Art Week in action. He suggested that there should be an Oxford Art Week in 1983, run on similar lines. A committee was formed with Piers Benn as the Coordinator, fund-raiser and organiser of the Artweek. It was said that the choice was not only because he, alone, had seen the Boston Artweek, he was also not dismayed at the thought of dealing with the local bureaucracy, as a newcomer to Oxford. The fact that he was unfazed by the thought of meeting the public, either in his studio or his home, also helped. The latter point was important because not all artists were comfortable with opening their studios to the public.

Armed with this splendid idea, Piers attempted to enlist the support of the Oxford establishment but encountered what he described as '*a reactionary inertia, typical of English society*'. There was no immediate enthusiasm or assistance from august bodies such as the Local Arts Centre, the Ashmolean Museum and the Southern Arts Association. As he said in the 1984 article, it required '*an enormous degree of optimism to get Art Week off the ground at this stage*'.

The aims of the Oxford Artweek were:

Improving the quality of life: Artweek involves all manifestations of the visual arts and crafts. It aims to encourage the public to make their own many choices, creating a lively dialogue between artist and the widest possible public.

Educational: informal and formal through direct contact with artisans. Oxfordshire Education Authority are invited to involve schools in visits to local studios and workshops and to enable artists to reciprocate these visits. The public are invited to share in the experiences of the local artists and crafts people who enrich the community.

Sustaining the climate: Artweek will help identify Oxfordshire as having a positive climate of opinion favourable to the visual arts and draw in members of the public who would not normally get involved.

Artweek identifies the human resources in the visual arts field in Oxfordshire and thus encourages their practical use in the community.

Artists and craftspeople are part of the 'rural community'; their direct contribution to the cultural quality of life contributes to the sustaining of local economic interests, including tourism.

Artweek is an invitation to the public and local commercial interests to make use of this unique shop window.

As Artweek is planned to be an annual event, this long-term exposure will encourage existing and new patronage for the visual arts.

Artweek enables artisans to meet each other, share common objectives, exchange views and ideas, and cooperate on community orientated projects.

Artweek will help to develop cultural exchanges of a broader nature in the UK and abroad.

Piers did not start small. He compiled a list of 250 local artists and craftspeople to approach and survey for interest, and gathered information on what would be required to set up the Artweek. This was followed up with a registration form. The registration fee was £1 (£2.36 at 2018 prices). The £200 from 200 artists was initially the only money secured and Piers supported the venture out of his own funds. In due course he gained several grants, one for £100 from Southern Arts, £50 each from the City and County Councils, and a substantial £975 from the English Tourist Board. In the end, they had £1,330 in income – but against this there was expenditure of £2,371. The highest costs were printing 4,000 maps, 250 posters and 6,000 flyers, mail outs and the funding of 10 artists in schools.

The gamble paid off. It was a morning launch with a surrealist performance on a rainy day. Artists and dignitaries gazed on as the button on a giant [iced–]cake tin was pressed. It launched a man in full evening dress and top hat out of the tin, leaving him dangling 50ft in the air on an elastic band, suspended from a large crane. A trio of musicians in evening suits, seated on gilt chairs, tried to compete with the noise of the crane. This was followed by a trip to the Museum of Modern Art where bright blue cocktails were served and the attendees could peruse a display of contributions by artists. Each artist was able to submit two A4 sheets with details about themselves and their work, the condition being that there should be a high standard of presentation – no tatty handwriting or badly-mounted photos would be accepted. This was part of a public exhibition where the Artweek map was also available.

There was enthusiasm for another Artweek in 1984. Some lessons were learned from the first year when the costs for Artweek amounted to £30 per artist (equivalent to £67.42 in 2018). The registration fee for 1984 was increased to £10 (equivalent to £22.47) and efforts were made to raise the remaining money from sponsorship and grants. The 1984 event looked to be comfortably in the black financially.

The Artists Newsletter outlined the organisational steps required to run an Artweek, based on the Oxford experience:

1. Outline aims and identify objectives.
2. Form committee.
3. Appoint director.
4. Prepare budget.
5. Start fund raising.
6. Print and send out registration forms.
7. Print publicity, handbills, posters etc.

8. Draw up skeleton map ready for designer.
9. Close registration date.
10. Finalise arrangements for any special exhibitions.
11. Print and distribute map.
12. Arrange inaugural opening reception/event.
13. Arrange publicity for this (press/radio/tv).
14. Arrange display of work and information about participants at an Artweek resources centre.

Olive Mayo took the successful ideas and experience gained from Oxford's Artweek. They would be the foundation for a new Open Studios arts movement with its own distinctive Cambridge flavour.

Open Studios in Cambridge – first public years, 1986-1987

With the deceptively simple organisational steps required to run an Art Week propounded by the Artists Newsletter at the end of 1984, Olive began planning Open Studios for artists in and around Cambridge.

In a note from the early 2000's, Olive remembers that the embryonic new Open Studios had a first run in 1986. She was pretty certain that Julia Ball, Christine Fox, Francis Eveleigh, Olive Mayo and Kip Gresham were amongst the 12 participants. In the 1989 press release 'Bridging the Gap between Artist and Public', Olive mentioned that Open Studios was in its fourth year, again supporting a 1986 first Open Studios. Unfortunately, there are no records from this date.

The oldest Cambridge Open Studios records were handed to me in a box file labelled 'Miscellaneous notes and photos et cetera from 1974 to 2004'. Amongst the scraps of papers and odd photographs was a notebook bulging with minutes and letters in Olive's flowing handwriting. Covered with a slightly tattered 'Visual Arts Open Studios' poster, the subheading in red felt tip pen listed 'Minutes etc 1987, 1988, 1989'. The Artists Newsletter article about the Oxford Artweek was attached to the inside front cover with an orange yellow ribbon.

The first entry was a photocopy of a short, handwritten note by Olive, probably written at the end of 1986, inviting people to attend a meeting about Open Studios in Pampisford on January 26, 1987, stapled to the minutes of this first recorded meeting.

These very first minutes of January 1987 show that this year, Open Studios was going to run in the new format, in conjunction with the Cambridge Festival Association. We don't know how many artists attended that first meeting, but right from the beginning it was an egalitarian collection of



5. Olive Mayo's minutes book. Note the use of the Open Studios logo and the colour yellow.

interested artists, working together to decide the planning of that year's Open Studios, with Olive as the chair.

Contact had already been made with the Cambridge Festival Association and there had also been correspondence with the Oxford Artists Group.

There were six major points of discussion at that first meeting. In them we can already see some common elements that would become established as the Open Studios movement grew.

1. The possibility of a central venue to act as a focal information point for Open Studios Artists (OSAs) was raised: suggestions ranged from Kettle's Yard, the Corn Exchange, the Guildhall, the Tourist Office, or a building society window. There was even a suggestion by Kip Gresham of using Chilford Hall, during the weekend of July 25, as a new venue alongside the Arts and Crafts Fair. No decision was reached at this meeting.
2. Opening times: the OSAs fixed their opening dates and specified daily opening times from 11am to 6pm. Deadlines were already approaching and the information from all participants had to be with Olive by February 1 as they then had to be passed on to the Festival Association soon afterwards.
3. Publicity: this generated a long discussion of various options which had to be deferred until later meetings. However, Kip Gresham made a generous offer, to produce and print posters. Further publicity would be in 'The Daily Diary', the Festival Programmes, and finally in an A4 handout including a map. The latter was going to be in addition to the larger and more permanent arts and crafts leaflet that was going to be prepared by the Cambridge Arts Festival.
4. Publicity outlets: suggestions on how to reach the general public were numerous and would be discussed at a later date. There was an aim to be included in the mailings of art organisations such as Kettle's Yard, Fitzwilliam etc.
5. Sponsorship: a significant part of the Oxford Artweek success was due to the sponsorship they managed to raise. Olive was keenly aware that funding was needed to help cover the costs of the various publicity objectives.
6. Stamps and envelopes: this was the pre-digital era and sending out letters was expensive if done in bulk. Open Studios Artists were to supply Olive with stamps and envelopes for mailing out future correspondence, even if it was just to members.

The 1987 Open Studios was going to take place over two weekends, July 25-26 and August 1-2.

OPEN STUDIOS

60 5 HAMMOND COTE PAMPISFORD CAMBRIDGE CB24EP. TEL 832551.

The final stages of the publicity are now being concluded on your behalf as are the details for the show at K's Yard.

A meeting is due, probably the final one before the Festival, P. Matthews for discussion available

* RECEIPT OF POSTER & DISTRIBUTION POINTS ^{EVERYONE MUST HELP IN THIS.}

* REIMBURSEMENT OF COSTS FOR MAP & HAND-OUT (please bring your cheque book! - costs of no more than £5)

* BRING 3 PHOTOS 7"x5" & a short written piece about yourself, no more than 100 words. (for K's Yard & publicity points) if you haven't already done so

* KETTLES YARD. Art. O.S. artists except 2 (1 painter & 1 sculptor) have let me know that they wish to show work at Kettles Yard. Richard Sirod & myself have agreed to make & assist the hanging. Installation on July 15th each artist arranging own transport, insurance values on each item & show to be ascertained. K's Yard wish to split the show into 2 1 week units, so who? & when?

* CONTRACTING THE PRESS. COSURA

* ABILITY FOR 1988. has already begun. Further ideas please ...

IT IS IN YOUR OWN INTERESTS TO ATTEND THIS MEETING SO I HOPE YOU CAN MAKE IT!

7.30 pm MONDAY JULY 5th. 5 Hammond Ct. Pampisford.



Supported by

CAMBRIDGE FESTIVAL ASSOCIATION

6. Invitation to the last Open Studios meeting before the 1987 event. The banner heading was the first Open Studios logo for Cambridge.

By May 18, preparations were proceeding apace, with several members taking on key roles for a variety of activities. The Cambridge Festival had offered to insert details and maps of the event into their 'fringe' leaflet at an additional cost of about £4 per artist, to help towards printing and distribution. The painter John Stapleton liaised with printer Kip Gresham over the details of the proposed poster, including colour, inclusion of the map and the deadline for delivery of posters to Olive Mayo by June 30th. Jane Burden was sorting out the typography of the map handout in readiness for printing. 2000 flyers were to be produced, in a colour related to the poster. The cost of producing the handouts was approximately £5 per artist. Kettle's Yard provided a mailing list to help with distribution.

Kettle's Yard also provided approximately 30ft x 8ft (10m x 2.7m) of space to show artists work during the festival. Richard Sword liaised about arrangements for the exhibition. For this, artists had to provide three colour prints, 7in x 5in, with a brief description of the artist's work, not exceeding 100 words. New technology was making an impact in that the texts would be word processed in identical type! Meanwhile Olive Mayo was sorting out a window display at the Tourist Office.

Sponsorship, which had been such a successful element of the Oxford Artweek, proved to be a more difficult issue in Cambridge. Despite Christine Fox having made a number of enquiries, the relationship between sponsors and the festival was so complex, that the Cambridge Open Studios Artists did not obtain any external sponsors. However, the Cambridge Festival provided some support in return for having 'Supported by' next to its name and logo on any subsequent Open Studios correspondence and promotion. At this point in time, Open Studios correspondence now also had a header with a simple logo in capitals saying 'OPEN STUDIOS'

Realisation had also set in that it was important to start thinking earlier about the following year's Open Studios, starting with 1988, to give more time for planning.

The last recorded meeting before the 1987 Cambridge Festival and Open Studios was on Monday, July 6 at Pampisford. Looking at the invitation (figure 6), and then the minutes, brought a smile to my face. It included the Open Studios Artists' standard observation test that is still applied for notices to the present day: Always check the date and time in any Cambridge Open Studios correspondence! The invitation was to come to a meeting on Monday, July 5 at Pampisford - the actual date of the meeting was Monday, July 6.

The posters, map and handout had been received and distributed between artists, organisations and libraries. Private invitations had been sent out by artists. Most of the artists had submitted their photographs and brief CVs for the exhibition at Kettle's Yard. Work by individual artists was going to

be hung in the exhibition by Richard Sword, with the slightly ominous condition that *“Kettle’s Yard will exercise their prerogative to refuse work they feel unsuitable in the usual way”*.

Several contacts with the press had also made, with the wry comment that the results were rather disappointing from Art East.

There was a final plea for artists to send the outstanding £4 towards production of the map and handout. Those that had been included in the fringe leaflet also needed to pay the outstanding £4.43 for this additional benefit. Getting people to pay on time would be a recurrent issue for future Open Studios organisers.

In anticipation of a successful Open Studios after a hectic seven months, Christine Fox generously invited all Open Studio Artists to a party at her studio at the end of the event, with the suggestion to bring a bottle and new ideas for 1988!

The only public news I could find in the Cambridgeshire Collection about the first new-style Open Studios was in a Cambridge Evening News article of July 24, 1987, the first ever mention of artists opening up their studios in and around Cambridge.

The article features some of the participating members of this *‘self-help group among individual artists and craftspeople living within a 20-mile radius of Cambridge’*. They were: Derek Batty (portrait sculpture); Chilford Hall Press; Joan Day (paintings and drawings); Olive Mayo (painter and papermaker); Pamela Townshend (painter) open on the first weekend of July 25-26. Jane Burden (textile artist); Christine Fox (sculpture); Alison Mitchell (weaving); Daphne Hardy Henrion (sculptor) open on the following weekend of August 1-2. The painter John Stapleton opened both his gallery and gardens throughout the festival. Other artists thought to have been involved include Philip Sword and his wife, Frances Evelegh, Mike Gillespie, Zelda Nolte, Helen Martino and John Cauldwell.

Olive Mayo rounded off Open Studios for 1987 with a photocopied letter dated September 25, 1987. There was the basic administration of returning photographs and artwork to participating artists. Due to the pressure of work after the event, the time for a party or get-together to discuss the outcome of the Open Studios, nearly two months previously, seemed to have passed. This, too, is familiar to current Open Studios artists and committee members. Those final few weeks preparing for the opening of your studio, followed by the busy weekends of being bright-eyed and bushy tailed for a curious public, can leave you exhilarated and exhausted – after that, you just want a holiday and to forget Open Studios for a while!

But, above all, there was a 'thank you' to everyone from Olive for the artists' support, and a request to fill in a simple three-point questionnaire, in anticipation of Open Studios 1988.

Growth and consolidation – 1988

By December 1987, planning had begun for the 1988 Open Studios. On December 8, a letter went out to artists, inviting them to participate, and announcing that the first Open Studios Artists meeting would take place on December 15 at Julia Ball's studio in Cambridge.

With a potential increase in the number of future participants and a better appreciation of the likely funds required to cover the costs of running Open Studios, a slightly more formal organisation and realistic subscription level were required.

The letter was accompanied by leaflet which outlined the aims and structures of the new Open Studios. Open Studios was simply intended to act as an umbrella organisation. It would be for, and be used by, individual artists and craftspeople, art and crafts groups, and art organisations. The objective was to open up studios and workshops in and around Cambridge once a year.

The aims of Open Studios (figure 7) were:

- **TO DECLARE** to the community at large that artists and craftspeople are part of the community, living and working within it and having a positive role to play. That artists and craftspeople can contribute to and enrich the local community both culturally and at a practical level.
- **TO PUBLICISE** artists and craftspeople, their studios and workshops, and their work, without discrimination, thereby encouraging the general public to make their own cultural choices, and to publicise OPEN STUDIOS as widely as possible in order to make art and artists and craftspeople accessible to the public.
- **TO COMMUNICATE** with the public and other artists and craftspeople about both the practicalities and ideals of artwork in order to develop a positive climate of opinion, favourable to the growth of culture in the area. In this way to actively encourage existing and new patronage for both arts and crafts.
- **TO LIAISE** with other bodies, public and private, with associations, galleries, museums etc, and those concerned with the promotion of visual arts in the Cambridge area, with a view to mutual support and exchange of information, ideas etc.
- **TO EDUCATE AND INFORM** both formally and informally, through the studio and workshop visits. To encourage local educational bodies and councils to visit studios and workshops for

educational purposes, with a view to involving artists and craftspeople in further participation with the community through reciprocal visits, projects, workshops, sponsorship or similar activities.

- **TO SUSTAIN** these aims by opening studios and workshops formally, once a year, under the umbrella of OPEN STUDIOS in this way providing a focal point in the area for all artists and craftspeople. Being held as a regular, annual event, OPEN STUDIOS can better foster its aims, becoming in the public mind part of the regular calendar of events in and around Cambridge. This will also make a contribution, not only to local cultural life, but also to local economic interests such as tourism.

The structure of the OPEN STUDIOS organisation comprised:

- | | |
|-----------------------------|---------------|
| • A Chairperson/Coordinator | Olive Mayo |
| • Treasurer | Julia Ball |
| • Publicity | To be elected |
| • Committee | To be elected |

The guidelines for eligibility to take part were: Open to artists and craftspeople living within a 25-mile radius of Cambridge. Ideally studios and workshops should be capable of accommodating six people at any one time and to have two exits from the area.

Discussions in December resulted in the following Open Studios subscription levels:

- | | |
|--|---------------------------------|
| • Studio (one artist) | £10 |
| • Additional artists up to and including four | £5 each |
| • Corporate members | £30 (i.e. five artists or more) |
| • Concessionary rate on application to Treasurer | |

in addition, all interested members were to contribute £2 each to fund postage costs etc.

OPEN studios

GUIDELINES AND ELIGIBILITY FOR THOSE TAKING PART.
Open to artists and craftspeople living within a radius of Cambridge.
Ideally studios and workshops should be capable of accommodating six people at any one time and have two exits from the area.

Present structure

"OPEN STUDIOS" is intended simply to act as an "umbrella" organisation for individual artists/craftspeople and art & craft groups and organisations to utilise with a view to opening up studios and workshops in the area around Cambridge once a year. All taking part would be expected to contribute to the general aims of "OPEN STUDIOS".

The structure and organisation is run on entirely democratic lines with all those taking part being fully informed about decisions made at meetings.

Meetings are open to all Open Studio Artists and Craftspeople who support the stated aims, even if they themselves are not necessarily taking part in that particular year. In this way a sense of continuity should be more easily maintained.

Meetings are usually held at intervals of between 6 and 8 weeks.

In handling such diverse and complex information it is necessary to elect a committee to act and liaise for and on behalf of the Open Studio Artists/Craftspeople, this committee and its officers to be elected annually.

CHAIRPERSON AND CO-ORDINATOR:
Olive Mayo - fine art tel: Cambridge 832551

Tim McCrindle
TREASURER:
Pats Matt - painter Cambridge 62787

REPRESENTATIVE COMMITTEE:
John Caldwell - painter Cambridge 213092
Frances Eveleigh - photographer Cambridge 64500
Christine Fox - sculptor Madingley 210519
Nolan Martino - potter Cambridge 311830
* Heidi Lidderman - weaver " 311461

Aims of Open Studio

- ▶ **TO DECLARE**
to the community at large that artists and craftspeople are part of the community, living and working within it and having a positive role to play. That artists and craftspeople can contribute to and enrich the local community both culturally and at a practical level.
- ▶ **TO PUBLICISE**
artists and craftspeople, their studios and workshops, and their work without discrimination, thereby encouraging the general public to make their own cultural choices. To make art and artists and craftspeople accessible to the public - resident, visitor or tourist. To publicise "OPEN STUDIOS" locally, in the U.K. and elsewhere.
- ▶ **TO COMMUNICATE**
with the public and other artists and craftspeople about both the practicalities and ideals of art work in order to develop a positive climate of opinion, favourable to the growth of culture in the area. In this way to actively encourage existing and new patronage for both arts and crafts.
- ▶ **TO LIAISE**
with other bodies, both public and private, with associations, galleries, museums etc and those concerned with the promotion of the visual arts in the Cambridge area with a view to mutual support and exchange of information, ideas etc.
- ▶ **TO EDUCATE AND INFORM**
both formally and informally through the studio and workshop visits. To encourage local educational bodies and councils to visit studios and workshops for educational purposes with a view to involving artists and craftspeople in further participation with the community through individual visits, projects, workshops, sponsorship or similar activities.
- ▶ **TO SUSTAIN**
these aims by opening studios and workshops formally once a year under the umbrella of the "OPEN STUDIOS" in this way providing a focal point in the area for all artists and craftspeople. Being held as a regular, annual event, "OPEN STUDIOS" can better foster its aims, becoming in the public mind part of the regular calendar of events in and around Cambridge. This will also make a contribution, not only to local cultural life, but also to local economic interests.

OPEN STUDIO ARTISTS, 1988

7. Aims of Open Studios as set out in a 1988 working document. This also featured the new logo designed by Piers Everleigh.

Members were asked to include the following information, to be used in official advertising, e.g. the Visual Arts Leaflet:

- Name
- Address
- Telephone number
- Art or craft
- An indication, by tick box, of which weekends the artist would like to open, the options being: July 16 and 17, July 23 and 24, July 30 and 31

This year, one of the main objectives was to improve the publicity and general public awareness about Open Studios in Cambridge. Olive was pressing for a higher profile for the visual arts as part of the Cambridge Festival, which was still very music-centred.

The new Open Studios logo

A call went out to artists to create a logo for Open Studios. The photographer Piers Eveleigh came up with the distinctive lettering and design, with an arrow running in a semicircle from the O of a horizontal OPEN to the final S of a vertical Studios, which has now become the iconic symbol for Cambridge Open Studios. The logo began to be used in earnest from February 1988 onwards, on correspondence and publicity (see figure 7).

Publicity and the Visual Art Group

Olive was fighting an uphill struggle trying to get funding from local Cambridge organisations, including the Cambridge and Peterborough Arts Councils, the Festival Association and the Tourist Office. However, she and Christine Fox were able to become part of a new Visual Art Working Party, with the crucial support of Eastern Arts, which was looking to develop the Visual Art Leaflet for the 1988 Cambridge Festival. Other organisations and visual arts groups participating in this were the Cambridge Dark Room, Jesus College, 'Capture 4 to Hall', Festival Publicity, the Folk Museum, Kettle's Yard, and the Fitzwilliam Museum.

The Visual Art Leaflet was formatted as an A2 double-sided sheet that could be folded down to A5. It unfolded logically to reveal information and a map. The colours for 1988 were red and blue on white, and the front page was adapted from the front page of the festival leaflet, featuring the Statue of Liberty, to stress the visual link between the two publications. 20,000 copies were produced and distributed to the festival mailing list, all art organisations present, and to major pickup points in Cambridgeshire. The Open Studios information was provided alongside the map. Fully opened up, the leaflet could be used as a large poster by the tourist offices, libraries and similar venues. Unfortunately, we do not have a copy of the leaflet for 1988.

In terms of other publicity, Olive had contacted Open Studios artists about providing a photograph that could possibly be included in the artists newsletter, alongside the press release. The press release was then to go out to a variety of outlets, together with a leaflet listing the Open Studios aims.

Olive Mayo was featured in the Cambridge Evening News of Saturday, July 16, 1988. Although she was the main focus of the article, her work as the instigator for Open Studios being part of the Cambridge Festival was mentioned, together with the fact that, this year, 44 artists and craftspeople were opening their studio doors to let the public see what they were doing.

The increase in the number of members, and all the behind-the-scenes activity relating to Open Studios, resulted in a heavy workload for Olive and we hear the first plaintive cry, to be repeated by her successors, that she hoped a secretary might be found, from within or outside the organisation, to help lighten the burden.

Open Studios 1989

The committee running the 1989 Open Studios was formed as outlined below, with the following reservations: Olive Mayo felt that she could not take on the large amount of work involved in the previous year's Open Studios planning. She was only continuing as Chairperson for the 1989 season because additional members had joined the committee to help.

Chairperson and Coordinator: Olive Mayo, fine art.

Treasurer: Heidi Lichterman, weaver.

Representative committee:

- Julia Ball, painter.
- Angela Brewer, weaver.
- John Caldwell, painter.
- Christine Fox, sculptor.
- Helen Martino, potter.
- Richard Sell, printmaker.

Julia Ball had given up being Treasurer, Frances Eveleigh left the committee due to the pressure of her work.

At its November 1988 meeting, the Festival's Visual Arts Group felt that, overall, the 1988 brochure had been successful, with minor changes suggested. It looked as if fewer galleries were going to take part in the following year and Jesus College was also not planning any exhibitions in 1989. The space generated was available for advertising. A print run of 25,000 was planned.

Invitations were sent out again for participation in the 1989 Open Studios as part of the Cambridge Festival, the weekends available being:

- July 15-16.
- July 22-23.
- July 29-30.

Open Studios still had £200 carried over from the past year and therefore the participation fees for inclusion in the Visual Arts leaflet were kept the same as the previous year, with the additional sum of £2 per member to cover Open Studios' mailing costs to its members.

A general meeting for all participating artists was held on February 15 at Helen Martino's house in Cambridge. Over 40 artists had already joined. Olive introduced the new committee and suggested that Open Studios should be properly constituted now that it was established. Whilst not stated in the handwritten minutes, I presume that the committee membership was approved by all those present.

Members' feedback had been received: Exhibition space was required in Cambridge and publicity needed to be improved.

The level of publicity was directly related to the ability to raise funding for it. Olive was experiencing the one major difference between Cambridge's Open Studios and the Oxford Artweek. The latter was able to raise and work with a budget of about £5,000, due to the existence of stronger arts organisations in Oxford. They could afford to employ a publicity/PR person. The suggestion was therefore made that a small sum be made available to attract someone to act as Cambridge's publicity Coordinator. Alternatively, Olive asked for volunteers to take on the role of publicity within Open Studios. Olive had applied to Eastern Arts but had not received anything apart from an application form for the David Urwin Award.

Individual Oxford artists were also providing their own publicity material in support of the Artweek. Olive therefore suggested that artists cooperate locally, in geographical areas across the extent of Open Studios. They could use the Visual Arts Leaflet design elements to make their own promotional material – the Open Studios and Festival logos were provided. The same idea has since been adopted by various groups of artists in Open Studios over the years.

Cambridge City Council's Mandela House provided exhibition space. Open Studios Artists were asked to check that the Visual Arts leaflets were being supplied and topped up at key public venues. The Open Studios weekends took place without further mention. But this year a wrap-up party had been arranged at the Mandela House Exhibition for Monday July 31, after the Open Studios weekends.



8. 1989 Visual Arts leaflet, folded up to A5 size.

PRI
19 King's Parade
MAV
Cambridge CB2 1B1
ERA
THE SHOP
A selection of the best:
PORCELAIN & STONEWARE
STUDIO GLASS
JEWELLERY
TURNED & CARVED WOOD
by our international craftsmen
THE GALLERY
PHONE 0223 337768

ARTS AND CRAFTS STUDIOS OPEN TO PUBLIC AT WEEKENDS DURING THE THE 1989 CAMBRIDGE FESTIVAL

Unless otherwise stated, all telephone numbers are on the Cambridge exchange (0223).

Unless otherwise stated, all studios are open from 11 am to 6 pm on one or more of the following weekends:

Weekend 1: July 15th/16th
Weekend 2: July 22nd/23rd
Weekend 3: July 29th/30th

- [illegible]

VISUAL

ARTS



MAP KEYS

- 14 ALL OPEN STUDIO
- A ALL GALLERIES
- G ALL ADVERTISERS
- P CAR PARK
- T TOILET

OPEN studios
SHOWCASE IN TOWN

A showcase featuring further information about the participating in the Open Studios and examples of their work will be on display at Mandels House, 4 Regent St, Cambridge, map ref 1.

Open to the general public: 9.00am-5.00pm each day of Festival (14-30 July) including Saturdays and Sundays.

Other important points for Open Studios are Kettle's Yard (map ref 2) and Great St. Mary's Church (map ref 3).



- [illegible]

FESTIVAL HIGHLIGHTS

Manhattan Festival Opera
Macbeth's Tragedy 18-22 July
Ballet du Nord: Les Femmes de
San Juan d'Alcázar 23-25 July
Jean-Marie Fricis *Père Abbot*
 24-28 July
Theatre's Acting Company
Secret History 28-29 July
Patricia Routledge
Coming for the Rain 29-30 July
RPO: British Day Concerts 11 July
King's College Choir
Christmas 12-13 July
St John's College Chorus
Concerts, Proculus & Hercules
 18 July
Halle Orchestra *programme*
includes Beethoven's Festival
 19 July
Enoch Lammiman *Orchestral songs*
 20 July
Phoenix Musical Revue 28-30 July
Phoenix Musical Revue
Debusse & Berlioz, conducted by
 Norman del Mar 30 July
June Festival 28-30 July

July 15-29
CAMBRIDGESHIRE
VILLAGES
by
CAMBRIDGE ARTIST

daily, 11-5
in the 3rd Floor Gallery
City Library, Lion Yard



GO WEST!

There are five concerts at this major festival venue:

Monday 17 July
Maurice Bourgue (oboe)

Monday 24 July
Philip Mead (piano)

Wednesday 26 July
Promethee Ensemble with
John Harle (piano)

Thursday 27 July
Brinsford String Quartet

Friday 28 July
Bernard d'Ascoli (piano)

Buy four or more tickets for concerts at West Road and you qualify for 20% discount on them.

You can buy any combination of tickets, as long as you buy at least four at the same time, in advance from the Corn Exchange box office.

Paula Armstrong remembers

Paula Armstrong sent this memory of how important Open Studios was for her around this period:

In the late 1980's COS was the route through which I settled into Cambridge and made many friends and acquaintances. I was on my own and didn't know anyone outside work. I did the rounds of Cambridge City and Grantchester on my second-hand bicycle, year on year. It was such a pleasure to watch artists develop, broaden their skills over the years and share their work and interest. I went on to study the Foundation course in Art and Design at CRC [Cambridge Regional College] and have gone on to develop my own practice in textile arts and crafts. I continue to be grateful for those early years of COS which proved to be so formative, and have given such happy memories. We might never know what spark we implant in some visitor to our studios, so they can realise their own potential.

Liz Moon – global traveller, local artist

Liz Moon first started participating in Open Studios in 1989 and continued every year, up to and including 2005, when family circumstances intervened. I visited her at home and was able to admire the many examples of her unique paintings, whilst exploring how she became an Open Studios artist.

It had always been Liz Moon's mother's ambition to go to art school but Liz was both visual and mathematical and wanted to be an architect instead. Although she enjoyed art, she had to give it up at 'A' level and continued with maths and physics. This led to Liz going to Oxford to read for an engineering degree. There she was one of three, post-war pioneering women, who were part of a 50:50 mix of students coming fresh to university and more mature students coming out of national service. Interested in industrial design, she completed her degree in the early 1960s.

Her brother was working in Malaysia at the time and in 1964 found her a job at a palm oil factory, in a country that had just gained its independence the previous year. She took on the correspondence relating to the installation of all the machinery, at a time when the company was having fraught relations with the client, Unilever. Not knowing how to approach the issue, she resorted to writing "*frightfully polite letters*" and the strategy resulted in a better atmosphere and a smoother running company.

Infected by a wanderlust, Liz boarded a boat for a three-week trip from Singapore to Australia and New Zealand where she took on a variety of temporary jobs. Liz then flew on to the US to become a

poorly paid engineer, working in a factory that made pipes and drains for flyovers. This was 1965, just before the famous song by Scott McKenzie would make San Francisco the flower-power capital of the world. The US had become embroiled in the Vietnam war and, as part of the war effort, Liz worked on a project to design a floating platform that would allow the fuelling of ships at sea. She wryly notes that when it was delivered for use: *"The people installing it didn't tighten the nuts they were supposed to in time – and it sank!"* Fortunately, it was recovered and used later. At that time, Liz began taking an evening course at the San Francisco Art Institute.

In 1969, Liz returned to the UK, via a roundabout route. She first went to Saigon (during the Vietnam War) to visit a friend, stopped off at Cambodia, (before the Khmer Rouge) and then travelled on to India. She had taken along some paints, thinking they were watercolours, but they turned out to be acrylics. Fortunately, they were of a good quality and she experimented and learnt to paint in transparent layers. Liz found that she used her memory of sights like a grid, and this helped her develop her own style of painting, which included an interest in horizons.

Back in the UK, Liz initially worked on aircraft at Marshalls in Cambridge, but the hours were long as the company was going through a transition. She saw an ad for a part-time job at the university's Radio Astronomy group which just required her 'A' levels. She recalls: *"The only entertainment then at Marshalls was walking to the post office in Fen Ditton and back. On the way, I saw a car number plate leaning against the cemetery boundary. It contained every one of my engineering numbers, my brother's initials and the clocking-in number at Marshalls. I saw this as a hint to stop being an engineer!"* Liz joined the Radio Astronomy group.

Now that she had more time to paint, in 1971/72 Liz joined the Cambridge Drawing Society, and met an interesting mix of professional and amateur artists. She started to exhibit more widely, mainly working on images of people in movement, musicians, people at play and sport. In a London exhibition, a sailing painting even got a mention in The Times!

Part of her time was spent studying natural sciences at the Open University, and then training as a Primary School teacher. She taught full and part time in villages around Cambridge.

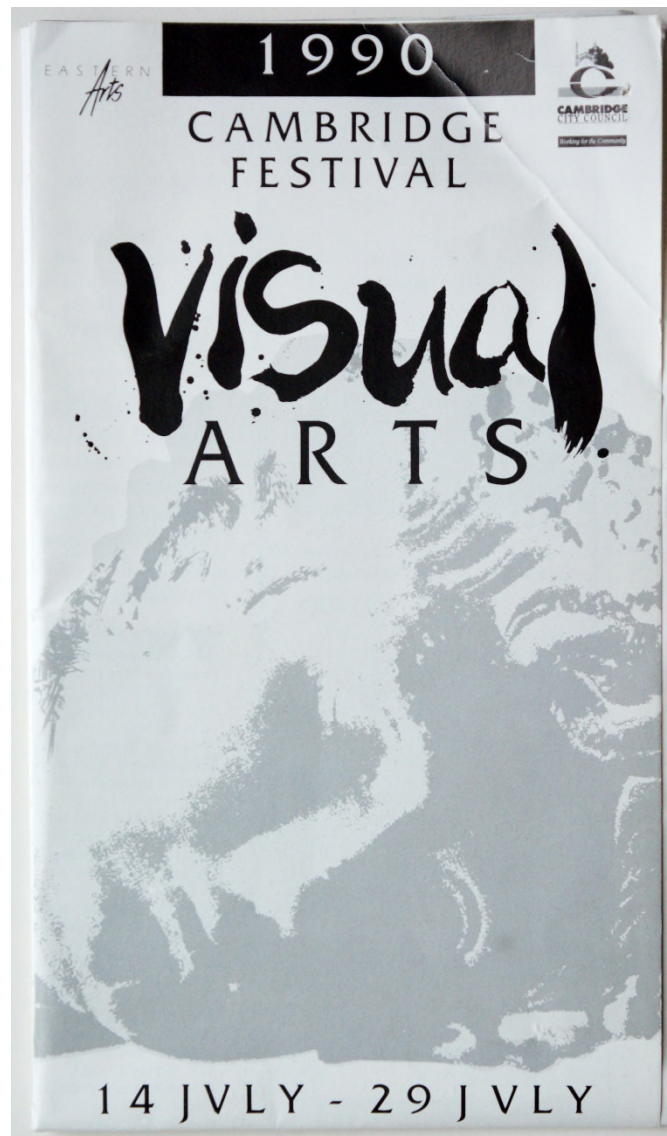
It was during the Thatcher era that Liz was able to buy her house, (via a special deal for the over 40s!). Her neighbour was an evening class organiser at Chesterton School. He enjoyed her work, and offered her a chance to teach an adult evening class in Art. Her Primary School training proved very useful. To encourage people to relax and get involved, Liz would often demonstrate techniques sitting on the floor, so everyone could gather round and watch.

One day she was driving around the corner to her house and saw an Open Studios sign. This was during the Cambridge Music Festival period in 1989. Liz joined the meetings, "*In a dark room at a neighbour's!*" and remembers Olive Mayo and Jill Ogilvy. At first, Liz found the idea of having people come into her house quite scary, but she began exhibiting and worked out a way to always greet people as they came in, and to demonstrate and interact with the visitors. She recalls the additional exhibitions that would precede or accompany Open Studios at the Music School and Kettle's Yard, as well as displays in City shop windows.

Liz is mentioned by a number of the long-standing artists. For her it was simply enjoyable to meet up with others and keep in touch. She was cited as one of the artists contributing to the success of the 1996 participation year.

Liz participated in Open Studios for all of the seventeen years from 1989 to 2005, after which she had to give up COS as her partner became too ill and needed to be looked after.

She is still doing art at home, using a clay knife now instead of a paintbrush or pen.



10. The monochrome Visual Arts folded leaflet of 1990.

Transition

After a short break in August and early September, the ball was set rolling again for Cambridge's Open Studios in 1990. It was during this period, that Olive would finally relinquish her key role as Coordinator and handover to someone else.

In the meantime Olive received disappointing news. The Open Studios application for a recreation and leisure grant for the coming year, from the general purposes committee of South Cambridgeshire District Council, was unsuccessful.

The Visual Arts Group meeting in mid-November also came with mixed news. The potential income through advertising to fund the Visual Arts leaflet had been estimated to be about £2,678. The actual expenditure on the leaflet was £4,252, a loss of £1,574. This meant a significant redesign of the visual arts leaflet for 1990 was needed. The decision was made to go for a two-colour design instead of four colours to try and reduce the cost.

Before stepping back and handing over the reins, Olive prepared a useful guide in the form of a work list for publicity planning during the Open Studios year. It stated:

September/October

- Preliminary publicity for artists and craftspeople inviting them to join Open Studios.
- Details sent to Artists Newsletter placed in the Opportunities Classification at no cost to us.

November/December

- PRINTING required. Poster produced and sent out to libraries, art shops, galleries.
- Local paper adverts too costly and not effective

December/January

- Contact bodies who may be willing to display our photo/publicity during the actual event, i.e. Kettle's Yard, Great St Mary's, Mandela House, the public library (£5 per week).

Just prior to event

- PRINTING required. PRESS PACKS. Prepare press releases, include: copy of our aims and structure, copies of individual artist's information, plus photographs (if available) of artists and their work. (Black-and-white preferred by most magazines and newspapers). Include Visual Arts leaflet, more than one per pack as things get passed on to juniors.
- Cover letter (see minute book)
- PRINTING required. Open Studios mailing list (including schools, before schools break up). Information packs including Visual Arts leaflets, info on individual artists, personal maps and routes etc. Aims and structure leaflet. Some schools need plenty of Visual Arts leaflets, cover letter to schools encouraging students to visit and do projects etc. Include sixth form college arts departments.
- PRINTING required. Car stickers and posters for the event. Need to be designed and printed. I've always used Kall Kwik off Regent Street for good quick service at reasonable prices.
- PRINTING required. Photo displays.
- Volunteers to mount and title A4 cards.
- Volunteers needed to mount the displays at the various venues.
- Extra direction poster may be needed at Kettle's Yard to highlight education room. [At this point there is a side note, 'how about a banner?'].
- Window displays or small exhibitions.
- Volunteers needed to collect and organise items to distribute to shops etc. Maybe even arrange the items, according to venue.
- PRINTING required. Aims and structure leaflets. For distribution at photo displays, some mailing packs, and for new Open Studios artists.
- POSTERS. Volunteer to design poster.
- Volunteers to distribute under an organiser.
- BANNERS. Volunteer to hang these wherever decided they can be best used.
- PRESS PACKS. Volunteers needed to address and fill the envelopes. Volunteers to liaise with press/TV/radio mailing list.
- LOGOS. Copies of Open Studios logo and Cambridge Festival Association logo to be made available to all Open Studios members, for use in their personal publicity. Also logo posters for display outside Studios.

- CHECK OUT Visual Arts leaflet information points. Artists to call in on major publicity venues to ensure they have the Virtual Arts leaflet on display i.e. at St Mary's, Mandela House, Kettle's Yard, Tourist Office, hotels, Radio Cambridge.
- INVITATIONS to a Launch Party to be designed and printed.

Olive passed on the baton in February 1990 to Heidi Lichterman, a weaver who had been taking part in Open Studios for the past year or two.

Heidi Lichterman

Heidi was born in Madison, Wisconsin in 1941, but found herself travelling up and down the eastern states of the USA during her childhood, as her father, who was an author and university lecturer, had been blacklisted as too left leaning during the McCarthy era. There were two early constants that stayed with Heidi for the rest of her life. The first was a love of horses, inspired by the flower and coal carts that clip-clopped past on the street outside their house in Detroit in 1948. The second was reading the 'Princess and the Goblin' and falling in love with the princess's long hair. Heidi still loves horses and wears her hair long!

Born a rebel, most of the rest of her life was anything but constant. Although she liked art, it was not yet her future. A short passion for palaeontology was destroyed by a boring book and she decided to become a vet instead. She studied pre-vet medicine at Douglas College, part of Rutgers University, New Jersey. Because they also provided alternative courses Heidi took two, one in primitive art and the other in ancient Amerindian art. At that time, courses for women also included such essentials as swimming and posture lessons. To Heidi's intense annoyance, she failed the college's speech lessons – because she had a Minnesota accent rather than the more nasal New Jersey one. However, she found she was able to master public speaking.

Heidi developed glandular fever during the exam period and couldn't sit them. The student adviser tried pushing her into 'women's roles'. Instead Heidi returned to study English literature and this time graduated.

Heidi wanted to study further in Edinburgh, Scotland. Unfortunately, her parents, who paid her fees, were unhappy with this idea and so she applied to the Harvard Graduate School of Design to learn landscape architecture instead. By that time, in 1963, Heidi was married to her first husband and pregnant with their first child. A neighbour helped out with childcare and Heidi stuck her course for two years, until she had to give up her studies to try to save the marriage. Her children were aged two and five when her husband left them to go to Australia. Heidi promptly divorced and found part-

time work as the programme director of children's education for the Massachusetts Audubon Society.

A chance visit to an English friend in 1971 resulted in a meeting with the headmaster of Grenville College, in Stoke-by-Clare, an independent school, just at the time when they needed a new arts teacher. Fortunately, the previous arts teacher had just ordered a whole set of materials and Heidi, unfazed, took up the challenge and quickly learnt on the job. This was the time when experimental and more relaxed approach to teaching was practised in the UK, and the style perfectly suited the individualist, fashionably mini-skirted Heidi.

It was during this time that Heidi was visited by a younger cousin. Travelling and au-pairing, the cousin had carried a small frame loom in her backpack, as something to do in the evenings. She never had the chance to use it and she passed the loom on to Heidi. This dramatically changed Heidi's life. She became so addicted to weaving, that the children of the boarding school learned to cook in order to get their meals, while she was glued to the loom!

In 1974 Heidi returned to Long Island in the US where she again worked as a part-time programme director for a major environmental education centre. She continued to develop her weaving skills. An artist friend commissioned Heidi to make her a silk rag waistcoat. She was so delighted with it, she dragged Heidi along to Bendall department store in New York, to see if they could be persuaded to take on her work. Heidi got the contract – just as she had run out of silk fabric! She trawled the streets of New York, learning from the Jewish fabric and silk sellers, and calling at the clothing shops to find other outlets for her woven silk, fashion clothes. One day, caught in the middle of a rain shower, she fled into a nearby major gallery on Madison Avenue. Inside, Heidi saw a silk wall hanging for the first time. The Gallery saw Heidi's collection and asked her to take part in a clothing exhibition. A chance query, during that exhibition, about whether she made wall hangings, led to her creating two for a client.

By 1979 Heidi had made wall hangings her career.

In May 1981, Heidi moved to Cambridge to live with her English husband Laurie, and she has been a Cambridge artist ever since.

Visual Arts 1990

Heidi Lichterman took over the reins from Olive Mayo in the winter of 1989. She had been Treasurer under Olive and was already familiar with the way Open Studios was running. She represented

Cambridge Open Studios, together with Christine Fox, at the Visual Arts Group meeting on January 22, 1990. At the first major meeting for Open Studios artists, on February 12, 1990, Heidi introduced herself as the new Chairperson, thanking Olive Mayo for all that she had done and for the continuing advice she was able to give. Joy Bently took over as Treasurer from Heidi and Ann Taylor took the minutes.

The Open Studios organisation looked strong financially, with a carryover of £216.92 in the bank and 31 entry forms by the date of the meeting. The fee for the coming year was still £10 for entry in the Visual Arts leaflet, plus £2 towards postage. As the cost of the Visual Arts leaflet was increasing, it was decided that Open Studios would pay £250 towards the costs of the leaflet that year. Looking ahead, it was also decided that the fee the following year would probably be a flat rate of £15, abolishing the requirement for £2 towards postage.

As in the past, publicity and getting the leaflets out to the public were major issues. A sponsor had been found to help with the costs of the Visual Arts leaflet (unfortunately no details available) and advertising space could also be sold, with Sue Pattinson at Mandela House as the relevant contact. Denise Collins of Gallery on the Cam was willing to help with publicity by putting up a display of the Visual Arts map and about six examples of work by Open Studio artists not usually represented by the gallery during the festival.

Christine Fox was liaising with Anna Harding of Kettle's Yard with the aim of having about 30 flags made, designed by different artists, to be hung from lampposts. These would show themes of Cambridge, Italy, and the artist's own ideas. Anna also wanted artists to provide tours of the flags for children and run related Workshops.

Olive agreed to divide up the huge number of publicity jobs into manageable chunks which could then be shared out amongst volunteers, for example getting the word out to newspapers, local radio, galleries, art magazines, city administrators etc. Colin Whitworth offered to help and at the end of the meeting other Open Studio artists added their names to the list of volunteers.

The suggestion was made that perhaps Open Studio artists could also make their own flag to hang outside their Open Studio.

1500 copies of the Visual Arts leaflet were printed and 20 copies were distributed to each artist at a meeting at the Friends Meeting House, Jesus Lane, Cambridge on the evening of Friday May 18. Artists also had to bring the following:

- Three photos each, to be mounted on A4 portrait card for the in-town displays.
- Three photo slides² of their work (if available) for a launch party at Kettle's Yard, on Thursday, July 12, 7:54 pm where it was hoped there would be a 'press meet the artists' party.

Heidi's letter included a big 'DON'T PANIC' message for those who had not got any photos or slides yet, as the deadline for mounting was not until June 20.

The 1990 Cambridge Festival Open Studios took place on the weekends of July 14-15, 21-22 and 28-29, with artists choosing how many of these weekends they were going to open.

There were 28 in-town Open Studios and 38 out-of-town Open Studios listed in the Visual Arts leaflet, making 66 studios in total. These included two artists sharing one studio, sculptor Gabriella Bollobas and textile artist Mirella Fray, and three organisations, the Guild of Weavers, Spinners and Dyers, the New Painters from the Open College and the Cromwell House Group³. Artists' work was also on display at Great St Mary's church, the Public Library, Lion Yard, and at the Gallery on the Cam, as well as in various shop windows in Cambridge.

The last record I could find for this year from the Open Studios committee, was the invitation sent out by Heidi for artists to apply for participation in Open Studios 1991. This included the results of the feedback forms that people had returned after the 1990 Open Studios.

Artists feedback on the 1990 Open Studios

- In-town Studios had a typical daily attendance of about 25 to 30 visitors
- Out-of-town studios typically had 15 to 17 visitors
- Saturdays drew smaller numbers 8 to 12 visitors
- Sundays drew large numbers, sometimes causing a crush 22 to 40 visitors
- Groups of studios in a neighbourhood had more overlapping visitors but not necessarily more sales, as visitors were being "more general in their visiting".
- Although out-of-town studios (especially single, isolated ones) had fewer visitors, they may have attracted more serious visitors, willing to make the effort.

² *At the time, photos were taken on cameras using film, and images could either be negatives, that could be turned into prints, or positive photo slides that could be projected.*

³ *See section 'Casty Cobb, Clarissa and Abi Cochran – Three generations at COS', p 62*

- Overall, Open Studios participants were pleased, and the results and visitors were definitely up on the previous year.
- It appeared that visitors were increasingly aware of Open Studios, and were already planning their visits for the coming year (1991).

1991 to 1992

Even though we do not have any records from the years 1991 to 1993, apart from the Visual Arts leaflets, it seems that Open Studios had now settled into a steady routine. Invitations would go out for artists to participate in the coming year's Open Studios, either at the end of December or early January. There would be a February meeting for those interested in taking part, where budgets, publicity and planning for the July Open Studios would be set in train. This would be followed by a publicity drive from about May onwards, where the Visual Arts leaflets were the major form of communication. Locations would also be sought for exhibiting work to the general public. The Open Studios weekends would suddenly be upon you, followed by a couple of months recovery, and then the cycle would begin again in autumn/winter for the coming year.

In 1991, there were 38 in-town Studios and 30 out-of-town studios, totalling 68.

In 1992 they were 39 in-town studios and 32 out-of-town studios, totalling 71.

Heidi does remember spending a lot of time at meetings with the festival committee, Eastern Arts and the City Council, not only to discuss the production of the festival guide, but also to gain some funding for Open Studios.

The first database of members and their entries

During Heidi's period as Chairperson, her husband Laurie helped with the setting up of a computer database to manage members' contact details. One of the unappreciated aspects of Open Studios is the role played by partners. In addition to patient support and bolstering of the often overstretched COS team, partners can bring skills that benefit Open Studios.



11. Visual Arts leaflet for 1991; Cambridge Festival diary, containing details of the 1992 Open Studios with a map; and the first dedicated Open Studios leaflet produced in 1993.

1993 Siobhan Martin

After three years of being Chairperson of Open Studios, Heidi wanted to relinquish the post due to other urgent artistic demands upon her time as Chairman of the Society for Designer Craftsmen, a role she took on in 1990 and continued right through to 1997.

It was at the post-Open Studios party, held at Heidi's home in Bottisham, that Heidi gave her final report and stated that it was now time to pass the role on to someone else. There were no immediate volunteers, so Heidi told the others on the committee that she would be going into the kitchen to make coffee and would let them come to a decision. It was, as Heidi recollects with a laugh, blatant blackmail to force a decision upon the wavering group.

Siobhan Martin came into the kitchen and said that she was prepared to take on the role, but only for one year!

Siobhan was a mixed media artist, working with charcoal, papier-mâché and collage. Sadly, in the absence of written records and the difficulties of finding someone in the pre-digital era through Internet searches, I do not know anything more about her.

There was one significant change when Siobhan chaired Open Studios for 1993: COS produced its own Open Studios leaflet.

In the past, the Visual Arts leaflets were printed on an A2 sheet, folded down to 21 cm x 12 cm. The Open Studios entries were on one side, surrounded by 10 or 12 adverts. The other side contained details of eight different museum organisations. The only record we have for 1992, the previous year, is the 'Cambridge Festival diary of events, exhibitions and Open Studios', which was an approximately 20 x 20 cm booklet, folded in half, with the Cambridge Open Studios entries on the last four of the inner 31 pages.

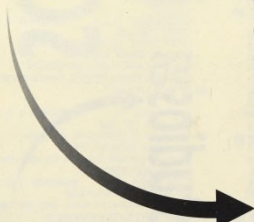
Anecdotal evidence from Open Studios members on the committee at the time seems to imply that the Visual Arts group declined, and Open Studios decided to go its own way and produce its own publicity.

The publicity for 1993 was not marked by a Visual Arts leaflet. Instead there was a dedicated Open Studios leaflet. On one side of this folded leaflet were listed the 37 in- town open studios with an accompanying map, and on the other side were listed the 33 out-of-town open studios, also with an accompanying map, making 70 studios in total.

The new Open Studios leaflet was printed on an A3 sheet and folded down to an A6 size of 15 x 10.5 cm, and contained just two adverts.

Siobhan Martin chaired Open Studios for one year, maintaining artist participation despite a possible breakaway from the Cambridge Festival and the Visual Arts Group. She continued to be involved in COS, as an assistant coordinator for Jane Evans, and also as a company director from 1998 to 2000.

CAMBRIDGE OPEN studios 95



Weekend 1 8 - 9 July
Weekend 2 15 - 16 July
Weekend 3 22 - 23 July
Weekend 4 29 - 30 July

Cambridge Open Studios is a showcase for the arts and crafts in and around Cambridge. This year 99 studios will open their doors to show the work of over 150 individuals.

Photo displays of the artists' work can be seen:

In Cambridge at	*The University Music School, West Road. 1 - 31 July *The Central Library, LionYard 1 - 31 July The Tourist Information Centre, Wheeler Street 3 - 31 July Kettles Yard, Castle Street 1 - 31 July *Artspace, 15 Form Hill 1 - 31 July
In Huntingdon at	The Central Library, Princes Street 3 - 22 July
In Peterborough at	The Central Library, Broadway 3 - 31 July
In Saffron Walden at	The Library and Arts Centre, Market Place 3 - 31 July

* Accompanied by displays of work.

Further displays of work can be seen during July at: The Tourist Information Centre, Saffron Walden; Heffers Art and Architecture, Trinity Street, Cambridge; Heffers Art and Graphics, King Street, Cambridge

[illegible]

44

1994-1998 – stepping up a gear

The next five years of Open Studios in Cambridge would be defined by a partnership between two artists, Sally Reilly and Bonnie Kemske. Sally would be the Coordinator for the first three years and Bonnie for the next two, but they were collaborating on the essentials of getting Open Studios on the road each year, irrespective of who was the main Coordinator. Two artists who came from different parts of the world but both with a passion for pottery.

Sally Reilly

Sally was born in Ireland (Eire) and distinctly remembers seeing someone making pots when she was aged 8 or 10 and immediately wanting to do it! However, pottery would have to wait a while. Her father passed away when she was 14 and her mother turned the home into a guest house. Based on her mother's distant connections from a visit to France before WWII, it looked as if Sally was going for a career in cooking when she went to Paris to improve her French in preparation for a brief internship in one of the premier restaurants in France.

By chance, she learnt about a pottery established by the Japanese potter, Tanimoto Kei in the basement of the house of an American woman in the middle of Paris. Sally became an apprentice at this influential studio *l'Atelier du Cheval à l'Envers*, which looked for inspiration to the East and to the philosophy of Bernard Leach. She learnt Japanese style, spiral wedging her clay, throwing 'off the hump' (making pots sequentially off one lump of clay), learning the importance of making a pot 'from the inside out' and studying the subtleties of oriental glazes. This unique and formative experience has influenced her work ever since. Throwing clay is still a thrill for Sally today.

Sally travelled to Denmark, returned to Ireland for a spell, then went to London where she continued to develop her skills. In 1987, she met her artist, craftsman and social activist husband, Roger Coleman, settled in Hackney and joined North Street Potters collective in Clapham. Each member paid a peppercorn rent and collected the proceeds from any sales in the shop attached to the pottery. North Street Potters still exists. Since its inception in 1978, it has been, a launch pad for many trainee potters and, after three years, Sally was eager to spread her wings. A spell at Chelsea Pottery as a production thrower honed her skills at the wheel.

In 1991, Sally and Roger moved out of London to Burwell, where Sally was able to convert a shed into her pottery and to ply her craft locally. Sally saw an advert in the Cambridge News for Open Studios shortly after arriving in Burwell and joined in 1992.

Bonnie Kemske

Bonnie, an American, was born in Okinawa and then moved to Delaware after her father retired. As a result, she grew up with a lot of Japanese items and artwork around her. Art seem to be a natural part of the family and Bonnie was always drawing, writing and listening to, or performing, music. Her grandmother used to hold salons with two young artists (who were possibly her secret admirers).

Initially, Bonnie studied music and was then apprenticed to an uncle who was a sculptor. It involved lots of cleaning as he was working in bronze. In that year she learnt she hated welding!

Bonnie went on to study contemporary dance and ballet in New York. She worked as a secretarial helper, having learnt how to type when she was doing the college magazine. She lived with her best friend, also a dancer, and they would both go to the theatre, wait for the intermission and then go in with people as they returned, to try and find empty seats to sit in.

Bonnie wanted to become a choreographer but found that she could not live in New York. The dancers were so uninterested in the wider world – it was all diets and injuries – so she moved out to Baltimore.

Bonnie returned to university to read for a degree in religious studies as she had fallen in love with Zen art forms, art in a secular setting that was still spiritual. She studied Japanese history, Japanese aesthetics and Japanese language, as well as ceramics, as part of her degree in 1980.

Bonnie then went to Japan, intending to stay for two years whilst studying the tea ceremony. As fate would have it, she met her husband and came to the UK after six months, marrying in 1981. Fortunately, she was able to continue her tea ceremony studies under Master Michael Birch in London.

Living as an American in the UK, with its different culture and a class system, was very lonely in the beginning. When they moved to South London, Bonnie found that the local community had fallen apart at the playgroup, and she took up the challenge of organising that.

When the children were older, she was able to start evening classes in ceramics and then later went back to Art College part-time for four years.

They moved to Fulbourn, Cambridge, where there was sufficient room to set up her own studio. Bonnie learnt about Open Studios in 1993 by seeing the yellow flags outside the studios of other artists in the village and, curiosity aroused, visiting them.

Bonnie remembers when her friend, the sculptor Chris Marvell, came by her Open Studio at ten to six one Sunday evening, just when they were finally giving up for the weekend. He brought with him a large family. They stayed for an hour chatting in the garden, when suddenly one of the visitors stood up and said, *“That’s it, I can’t stand it. I’ve got to have one of those buttocky things!”*, picked up one of Bonnie’s sculptures and put it in his car.

Whilst not a member any more, Bonnie still misses the people coming through. But, she says, what she misses most is getting the studio clean every year in preparation for Open Studios.

Partners

Sally Reilly stepped in to take over as Coordinator in 1994 after Siobhan’s departure. Heidi was there to give moral support. The initial database set up by Laurie, Heidi’s husband, was handed over and Sally’s husband, Roger Coleman, who began the backbreaking work of transferring it from one system to another.

Sally recalls that, at that time, you still signed up in spring to take part in Open Studios and the guide was just a leaflet, simply giving the details of studios and their opening times. There were no images.

Bonnie had also joined COS as a participant and asked how she could help. Together, they formed a partnership to organise the Open Studios in Cambridge in 1994.

A new name: Cambridge Open Studios

Up to 1993, the movement was simply called ‘Open Studios’, distinct from Oxford’s ‘Artsweek’. The association with the Cambridge Festival was presumably a sufficient indication that this was a phenomenon of our region. In the very first year of Sally Reilly becoming the Coordinator, the name was proudly changed to ‘Cambridge Open Studios’. The distinctive Open Studios logo was now crowned with the city’s name as seen in figure 12 at the start of this chapter. From now on, the full title of Cambridge Open Studios would be used interchangeably with its TLA (three letter acronym), COS.

The new guide design

The next innovation was implemented in 1996, with a rethink of the COS guide design. The existing Oxford Artweeks catalogue looked more like a phone book and there were also many adverts which funded the guide. Sally and Bonnie wanted to include pictures and they came up with a new format. The handy, distinctive, tall portrait booklet was born.

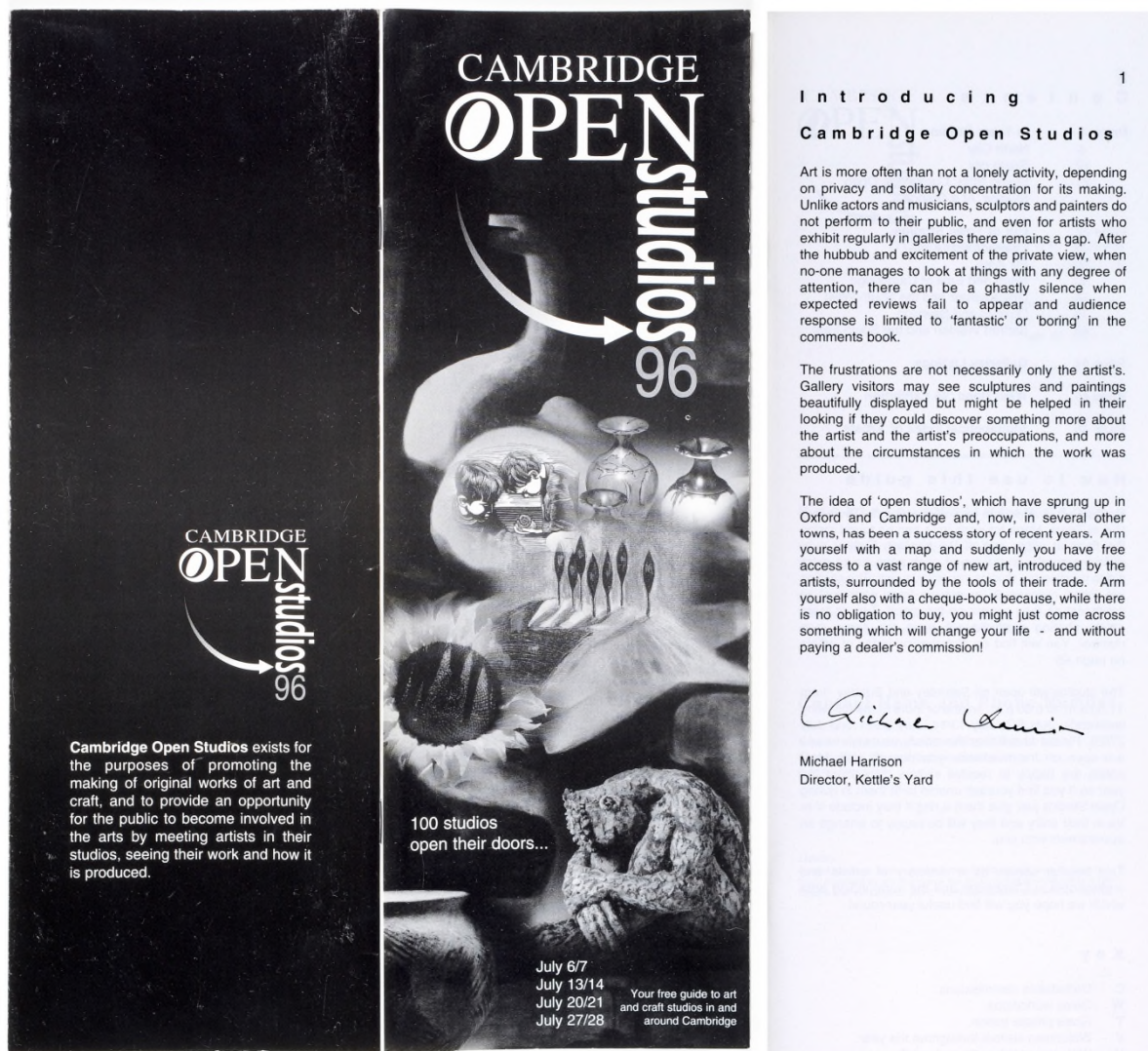
With the new guide, Sally also introduced another tradition: a foreword by a patron of the arts or a well-known artist. Michael Harrison, then Director of Kettle's Yard, performed the honours of introducing Cambridge Open Studios to the reader in the very first of the new booklets.

Though the guide production was eased with the introduction of Quark publishing software, which allowed the setting to be done digitally, a huge amount of work was required to transform the raw data into a printable version. Various people entered the information, Roger prepared the files and Colin Hollidge volunteered to take on the onerous task of designing the first guide. Printing was expensive, so the first new Cambridge Open Studios guide was printed with a black and white cover and interior.

Why was colour more expensive? The guide was printed using a lithographic process. The carefully designed text and images were used to produce negative images on lithographic aluminium plates. With black and white material, you only needed to make one plate. For colour subjects, you needed four different plates, one each for the black, magenta, yellow and cyan (aka CMYK) elements of the image. A black and white image would only have to be run through the printer once. Colour pages would have to pass consecutively through the four plates and alignment was critical to avoid fringing artefacts. Sally still remembers seeing the physical plates for the guide at the time.

As Coordinators, it fell to Sally and Bonnie to cajole participating artists to submit their material on time, provide exhibition and publicity photographs, as well as to organise the exhibitions and guide. Partners of both women effectively became COS widowers. For the six months run up to the Cambridge Open Studios, the two women were either constantly at each other's houses or on the phone to each other, performing their unpaid, voluntary work, running the organisation.

Display posters for the publicity exhibitions at Kettle's Yard and other venues still had to be made by hand, with pieces of paper, photographs and Letraset elements being glued to large boards. Where



13. The first distinctive, tall Cambridge Open Studios guide in 1996 with the first ever introduction, by Michael Harrison, Director of Kettle's Yard.

possible, text was typed and cut out. Letraset transfers were used for text in larger fonts. With Letraset, the individual characters of text would be transferred, one by one, onto the display board. Characters were held on a transparent film [with repeated rows of individual letters of the alphabet]. They were transferred by rubbing the top surface of the film until the letter adhered to the surface below. A time-consuming, nerve-wracking and laborious process, prone to errors.

Bonnie recalls, *“We would cut photos with a straight edge and then glue them to the boards. One year, we were preparing A4 boards with photographs and artists’ statements. It was a nightmare if people came to help as one or two had no idea about working cleanly and accurately and could make the display look messy.”*

Both Sally and Bonnie had a practical and outwardly calm manner when dealing with the other artists. Like a pair of swans, calm and serene above the water, whilst the legs were frantically paddling underneath. Sally remembers that meetings could be meetings about the mechanics of meetings and the hoops that exhibiting artists had to go through in sequence. One artist complained that they had come to meetings about ART and not all about the process!

With the growth of COS, the perennial argument that arose was that COS was getting too big and was it time to limit numbers or introduce selection? Both Sally and Bonnie argued for openness, that anyone considering themselves a maker of original works of art or craft could participate. The key factor was that members had to be professional in their dealings with Cambridge Open Studios, providing their contributions at a quality that suited both the guide and exhibitions.

Asking for an artist’s statement and a decent photograph of their artwork seemed to be one natural limiting factor for applications; the other was to raise the fees substantially. The aim was for the membership contributions to cover most, if not all, of the running costs and production of the guide, to minimise the risk of being at the beck and call of major sponsors. Apart from that, it would be the public making their choice of who to visit and to buy from.

The need to be open to newcomers and students was discussed. The prospect of supporting a scholarship was also raised.

The other debate was about who could participate geographically. Olive had initially set a limit of being ‘within the wider Cambridge radius’. By the mid to late 1990s, the definition had changed to artists living and exhibiting in ‘Cambridgeshire post-code areas’. Historically, COS had carried over artists who were from Saffron Walden, across the border in Essex. A ‘grandfather clause’ was adopted, in which existing members outside the permitted area could stay until they left COS.

Incorporation

As an American, coming from a litigious culture, Bonnie became increasingly concerned about who would be liable if unforeseen catastrophes were to arise, either with the production of guides and organisation of Cambridge Open Studios, or during the event. The reality of the current organisation was that the Coordinator bore sole responsibility and liability.

The solution was to turn the Open Studios into an individual in its own right – to make it a company. Sally worked hard to achieve this, with the help of her partner Roger Coleman, who had previous experience of setting up companies relating to arts and crafts. Sally remembers:

“On Roger’s advice (he had indeed had previous experience of setting up limited companies) we used a template Memorandum and Articles of Association from ICOM and modified it slightly to suit our purposes. This route was common at the time and I see is still possible through the Gov.uk site. Very encouraging! ...”

“Peter Soar was the person with the legal experience who helped Bonnie and I establish COS as a company, limited by guarantee, in 1997. He had previous experience in this regard having been a founding member of Cambridge Darkroom. He was a Cambridge solicitor and keen photographer, furniture maker and Open Studios member. He was also, incidentally, the author of ‘The New International Directory of Legal Aid’ published in 2002. Sadly, he died in 2011.”

Cambridge Open Studios, a cooperative or mutual benefit company

When you look at the original Memorandum and Articles of Association for Cambridge Open Studios, as a company limited by guarantee founded in February 13, 1997, you notice that they were prepared with the help of ICOM legal and registration services. ICOM was the Industrial Common Ownership Movement Limited, the representative organisation at the time for worker cooperatives. It has now merged with the Cooperative Federation and become Cooperatives UK.

Assisted by the ICOM legal and registration services, Cambridge Open Studios became a cooperative, or mutual benefit type of limited company, owned and run by its members.

ICOM LEGAL AND REGISTRATION SERVICES COMPANY LIMITED BY GUARANTEE Memorandum and Articles of Association of CAMBRIDGE OPEN STUDIOS Company N^o 3317766 INDUSTRIAL COMMON OWNERSHIP MOVEMENT LIMITED VASSALLI HOUSE 20 CENTRAL ROAD LEEDS LS1 6DE Tel: (0113) 246 1737 Fax: (0113) 244 0002 ICOM	 CERTIFICATE OF INCORPORATION OF A PRIVATE LIMITED COMPANY Company No. 3317766 The Registrar of Companies for England and Wales hereby certifies that CAMBRIDGE OPEN STUDIOS is this day incorporated under the Companies Act 1985 as a private company and that the company is limited. Given at Companies House, Cardiff, the 13th February 1997  MRS. L. PARRY For the Registrar of Companies  C O M P A N I E S H O U S E HC007A
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14. Cambridge Open Studios Memorandum and Articles of Association cover page, with the Certificate of Incorporation from the inside front page.

This addressed Bonnie's concerns about liability, with the following proviso, as Sally again notes,

"The statute of Company Limited by Guarantee limits the liability to £1 per member (when you become a member you guarantee to pay £1 in the event of the Company folding). This applies to the management team members also, except if they are found to have mismanaged the affairs of the company! Then they are liable!"

With this formal creation of Cambridge Open Studios, as an entity in its own right, came additional responsibilities, such as deciding what the company was for, and how it would be run. From now on, Cambridge Open Studios was managed in a more formal manner, with clear responsibilities for members, and for the people that they chose to represent them as part of the management committee. The company's Memorandum and Articles of Association listed these in detail and some of the key points are given below.

The potential aims and activities of the company

The original purpose of the company was as follows:

"The objects of the Company are to promote the making of original works of art and craft, and to provide an opportunity for the public to become involved in the arts by meeting artists in their studios, seeing their work and how it is produced."

The company had the power to undertake a number of activities, some of which were:

- To purchase leases, hire or acquire any real or personal property and any rights or privileges which the company might think necessary for the promotion of its objects.
- Publish books, pamphlets, reports, leaflets, journals, films and instruction matter.
- Purchase or acquire or found, schools and training courses, run lectures, seminars, conferences and courses.
- Make appeals for money and solicit subscriptions as well as accepting any gifts of real or personal property as long as they were compatible with the objects of the company.
- Borrow or raise money.
- Engage or employ people as might be deemed necessary. It could establish and support the establishment of any other company society, cooperative, firm or organisation that could advance the objects or interests of Cambridge Open Studios.
- Invest any monies that were not immediately required for its own purposes.
- Obtain all necessary permits, licenses or trademarks required.

- Open and operate bank accounts and other facilities.
- Make payments for social or charitable purposes connected or compatible with the objects of the company.
- And the cover-all of *“doing all such other lawful things as may be necessary for the attainment of the above objects”!*

From a social perspective, the articles also included the following:

- The company shall have regard to the physical, mental and spiritual well-being of the community, and in particular, of those who participate in any way with the activities of the company.
- The company shall promote equality of opportunity and oppose any form of discrimination on grounds of race, ethnic origin, gender, sexual preference, age, disability or religion.

Organisation of the company

The first members of the company were to be the subscribers to the Memorandum of Association, signed on January 22, 1997. They were:

Peter Soar, Company Secretary; Sally Reilly, Potter, Soham, Cambridgeshire, Director; & Bonnie Kemske, Ceramic Sculptor, Fulbourn, Cambridgeshire, Director.

Members signing up to Cambridge Open Studios became members of the company. A formal register now had to be kept, with the name and address of every member, as well as the date on which they became a member and the date on which they ceased to be a member.

The company also needed to have a management committee of no less than three people. They could only hold office for a continuous period of five years maximum. The very first management committee was appointed in February 1997 by Sally and Bonnie, the original subscribers, and, according to the Companies House records and the 1997 Cambridge Open Studios Annual Report and Financial Statement, they were:

- Nick Abbot, Director and Chairperson
- Sally Reilly, Director and Financial Coordinator
- Bonnie Kemske, Director and Coordinator
- Peter Soar, Company Secretary

Nick Abbott was another artist with a legal background and, as Sally says, *“Nick was, of course hugely involved over the years and his many skills, including his legal experience, served the company well as it went through several transitions, extending well beyond my and Bonnie’s involvement.”* We shall pick up his history later.

Chairman and Coordinator

In principle, the company incorporation resulted in a division between: the individuals looking after the interests of the company, i.e. the Chairperson (Director), the Treasurer (Director) and the Company Secretary; and the team involved in the organisation and activities, led by the Coordinator.

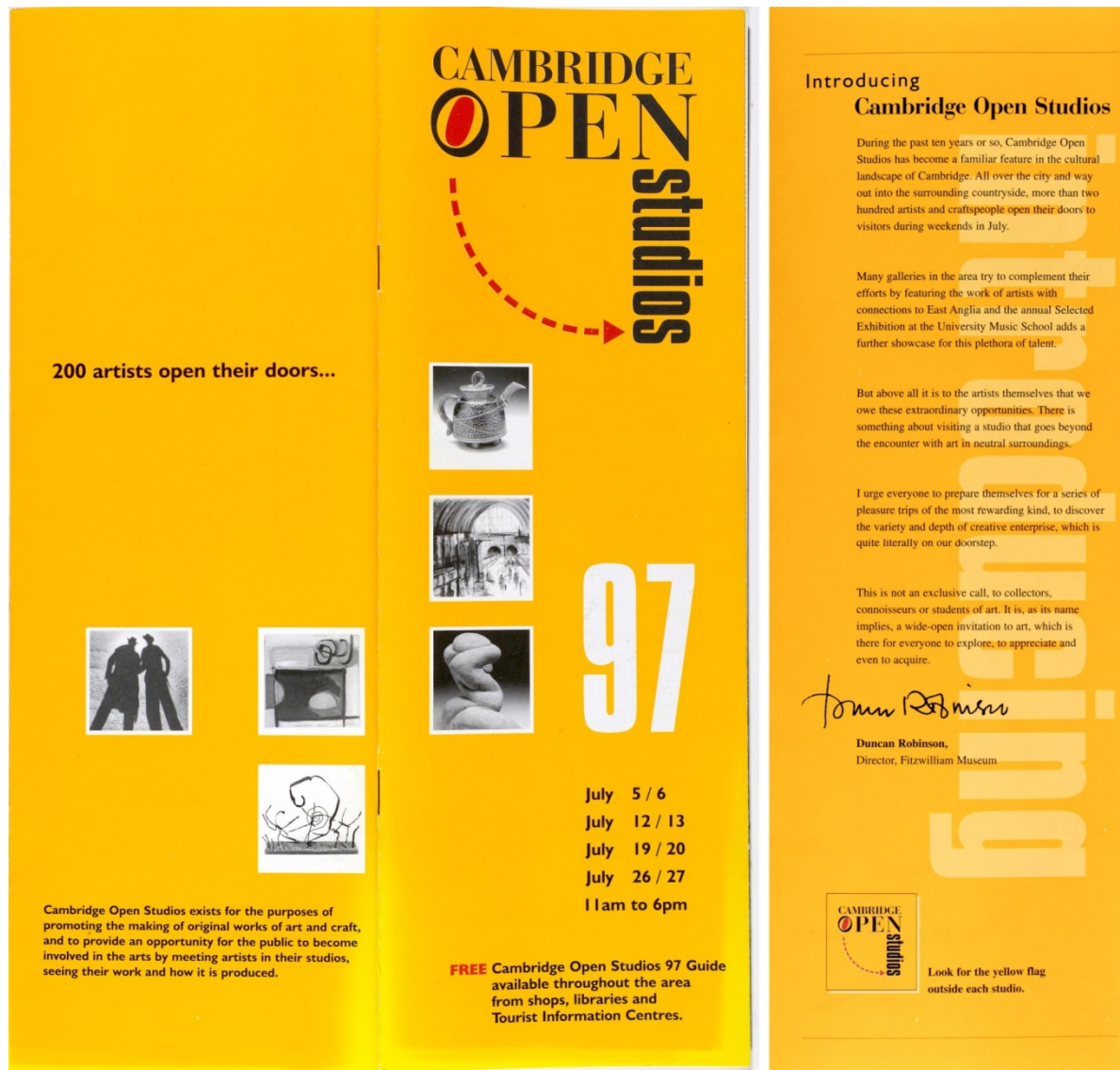
In practice, the Directors and Company Secretary also had practical roles in the organisation and in the activities of the future Cambridge Open Studios management team meetings (see table 7 in Appendix).

The Annual General Meeting

Cambridge Open Studios was now required to hold an Annual General Meeting every year, to which all its members were invited. Only members who attended in person could vote on any of the issues raised at that meeting.

The fixed business of an Annual General Meeting was as follows:

- The report and accounts to be presented by the management committee.
- To appoint, and fix the payment of, an auditor for the company’s accounts.
- All existing members of the management committee to stand down and a new management committee to be elected.
- To decide whether any financial surplus should be kept as a general reserve for the continued development of the company and/or to be used to make payments for social and charitable purposes, compatible with the aims of the company.
- To set annual subscriptions.
- Any other business.



15. The 1997 Cambridge Open Studios guide with the introduction by Duncan Robinson, Director of the Fitzwilliam Museum.

Sudden growth

When Sally Reilly gave her report to the Cambridge Open Studios Annual General Meeting in November 1996, she was able to declare that the number of participants had increased from 80 studios in 1994 to 100 studios, with 151 participating artists in 1996. Due to her efforts, and those of other members, she had also gained more than £3,000 of grant funding to assist in the running of the organisation. All this in addition to a planned launch of the new company in February 1997, with the members' approval. Cambridge Open Studios was also receiving increasing attention, as seen by the articles in Country Living Magazine, Arts Review, The Times newspaper, Cambridge Evening News, Summer in the City and the Very Free Press.

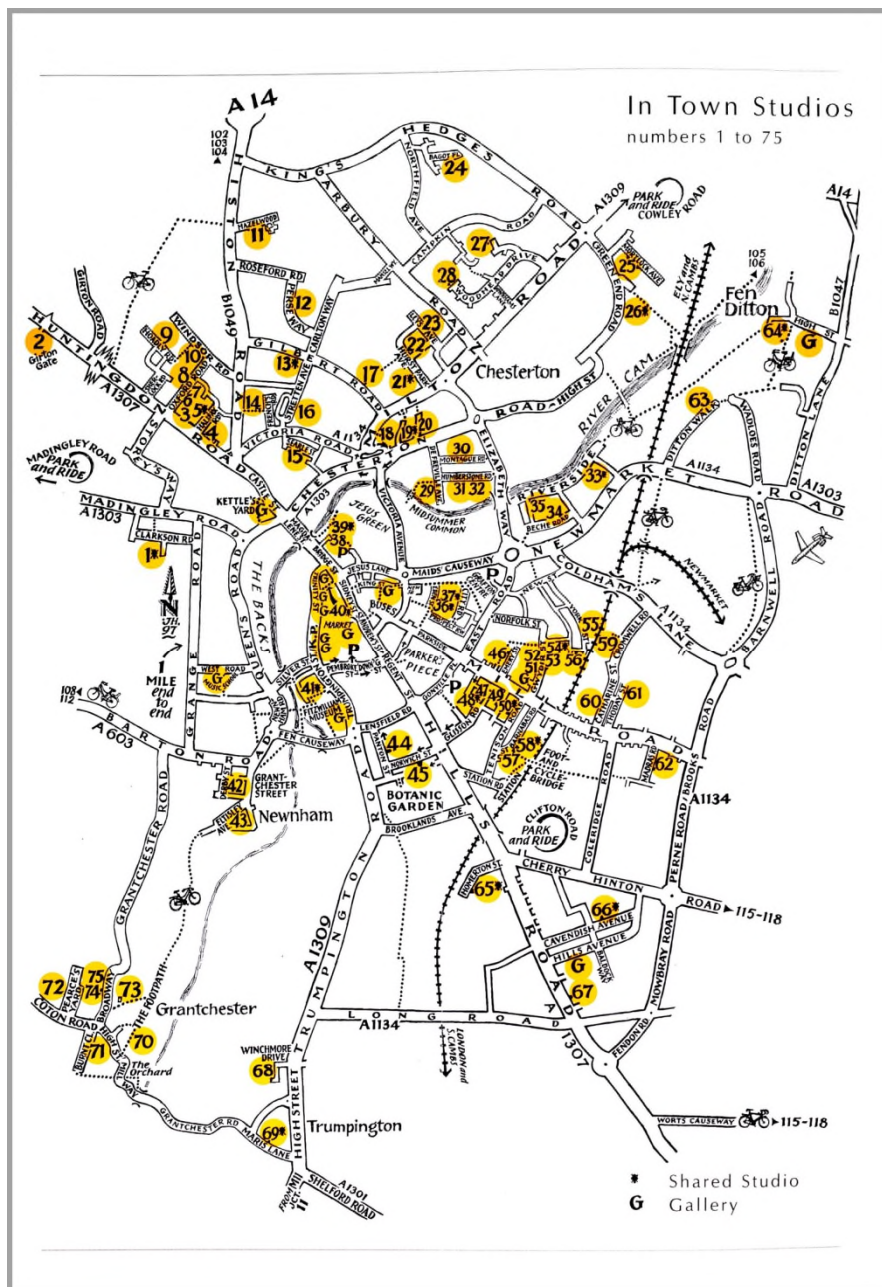
The organisation had also continued a policy of professional development for both new and existing members, with Bonnie Kemske running a seminar in Kettle's Yard. This covered issues such as: studio preparation, displays, pricing, publicity etc.

People who contributed to the success of Cambridge Open Studios in 1996

Fiona Bond	Bonnie Kemske	Duncan Robinson
Roger Coleman	Martin Kyne-Lilley	Mick Rushby
Kim Croucher	Jill Leech	Richard Sell
Susan Cupitt	Helen Martino	Carol Sinclair
Michael Harrison	Liz Moon	Lois Tilbrook
Colin Hollidge	Cathy Parker	

1997 saw another leap in numbers with a further 65 entries in the Cambridge Open Studios guide, bringing the number of participating artists to around 200. This year, the guide had been designed by Paul Mullins Associates in London to a digital format, with the hope that this would be easy to adapt from year-to-year. The new design incorporated the increased number of artists, without significantly reducing the size of photographs, and additional symbols were created to give users of the guide more information about the individual artists.

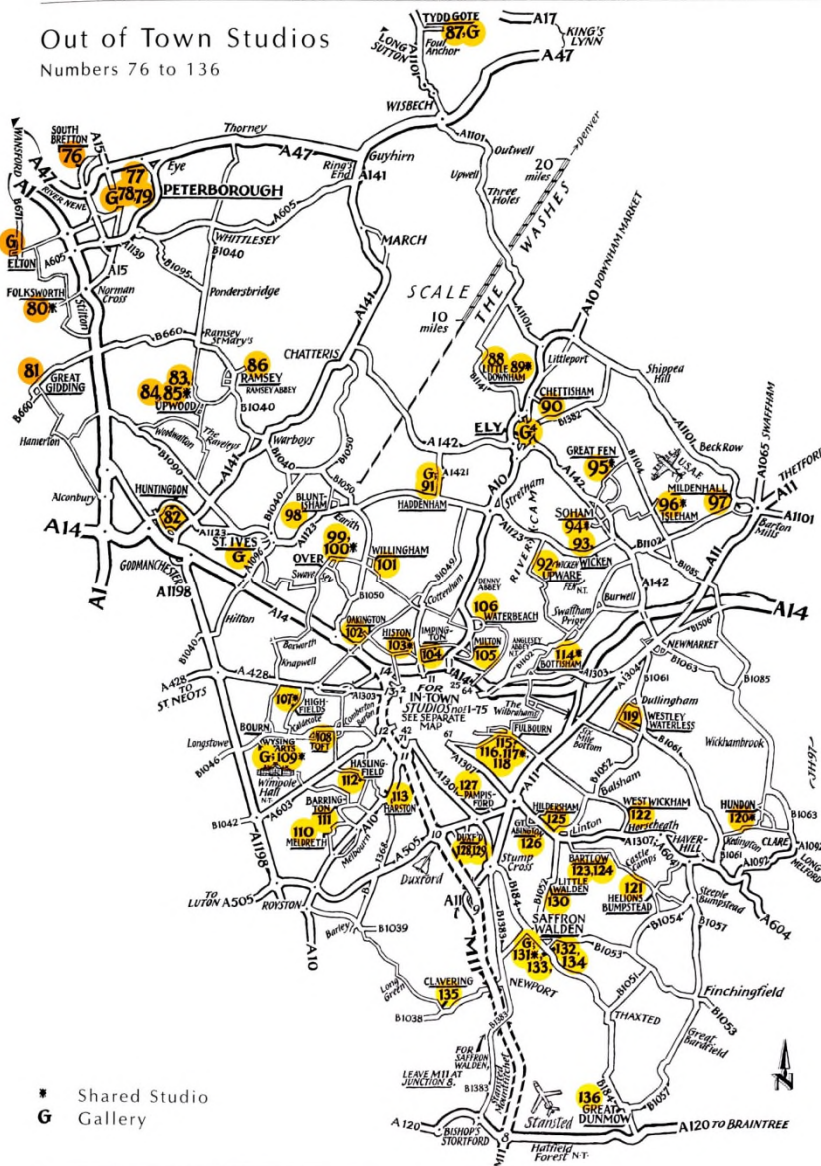
All previous guides had used maps that were presumably based on Ordnance Survey data. This year the maps were hand drawn by Cambridge artist Jon Harris, and included additional maps of specific areas. The maps themselves would become a distinctive feature for the next 20 years.



16. The first in-town Cambridge Open Studios map by Jon Harris, 1997.

Out of Town Studios

Numbers 76 to 136



17. First out-of-town Cambridge Open Studios map designed by Jon Harris in 1997.

Printed by The Lavenham Press Ltd, Lavenham, Suffolk

A members' seminar was held in the house at Kettle's Yard, run by Louise Riley-Smith. At the same time, Sebastien Carter and Michael Edwards were handling the proofreading of the guide, Lois Tilbrook, Chantal Tunnicliffe were looking after the photomontage advice sessions, and John Ward was dealing with postcard orders. About a hundred people attended on that day. In addition to publicity, Cambridge Open Studios held a variety of events and exhibitions at locations such as the Grafton Centre, West Road, Skylark Studios, Kettle's Yard, the Cambridge Darkroom, the Fitzwilliam Museum, Heffers Art shop, Lion Yard, and the Royal Institute of British Architects.

It wasn't just all work and no play. Rose Verney organised a picnic on Grantchester Meadows. On a glorious September evening members enjoyed being able to get together and relax to discuss the success of their open studios and the year as a whole.

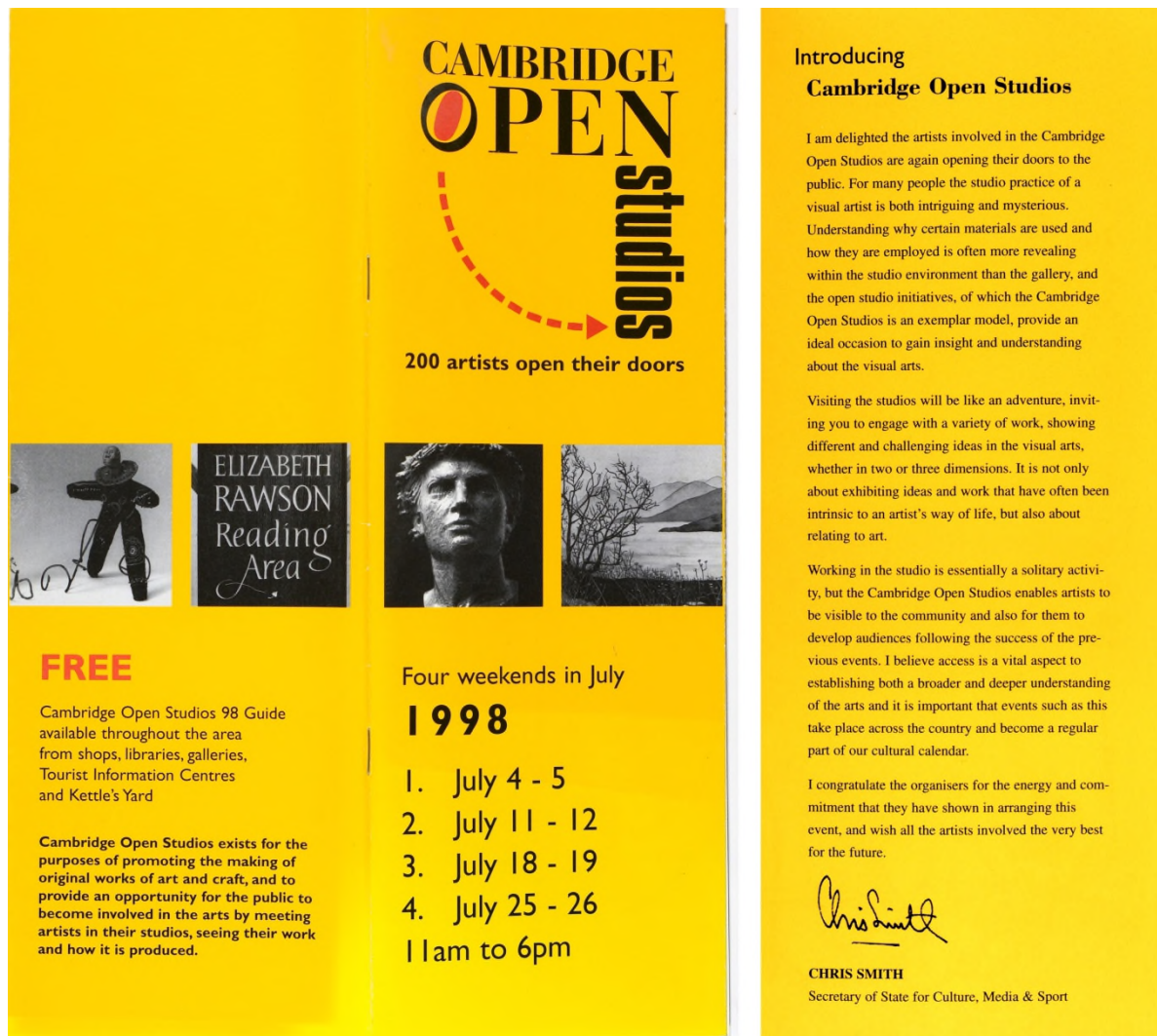
Entering the digital age

1997 also saw the launch of a brand-new initiative by Cambridge Open Studios: COSMO, short for Cambridge Open Studios Members Online. This was a computer database and website giving information about COS and its artists. The Friends of Cambridge Open Studios was also launched, with the aim of drawing many people into the arts through involvement with COS.

Limits to growth

Success in becoming a recognised arts organisation and annual event had its benefits, such as attracting a £5,000 lottery grant and being able to provide a wide variety of exhibitions and events for members. It also had its downside. Despite more people being involved, there was just so much to do, with about eight months' work of planning and preparation. The management committee had reached its limit. Although there were several subcommittees, the organisation was beginning to experience difficulties with communication between these and the main committee. The increase in visitors per year to 25,000 meant that, in addition to the vast number of positive experiences, negative ones were also coming through, such as the absence of some artists from advertised studios.

In her final two years as the Coordinator, Bonnie decided to consolidate and limit the number of participating studios to a maximum of 220, on a first-come first-served basis, and the search for additional help in the form of a paid administrator began.



18. Cambridge Open Studios guide cover 1998, with the introduction by Chris Smith, Secretary of State for Culture, Media and Sport. The word 'Free' began to appear in large letters on the guide because so many people thought that you had to pay for it.

Casty Cobb, Clarissa and Abi Cochran – three generations at COS

I almost missed learning about this story of three generations who had taken part in Cambridge Open Studios. It was a chance remark by Abi, about her grandmother, Casty Cobb, that made me follow it up.

Catherine ‘Casty’ Cobb was born into the Cockerell family’s Arts and Crafts household in 1903. As a young child she would catch and collect the bits of silver falling down, as she sat under her mother’s silversmith bench. Casty would go on to learn her own craft of jewellery and silversmithing at the Central School, in London, as well as helping her friend, Joyce Clissold, as they took their Punch and Judy show on tour around Buckinghamshire and along the south coast in the 1930s. She also worked with highly-skilled puppet master, William Simmonds, assisting him in his woodcarving workshop as well as behind the sets of his beautifully designed shows. His performances were very popular with the great and good of London society in the early 1930s. Her work was varied, from improvised pieces of jewellery, using found objects like quartz from a Scottish stream bed and necklaces with black beads, to supplying silver clasps and other ornaments for book bindings for her brother Sydney’s ‘Cockerell Bindery’.

Casty’s most individual contribution to the crafts of her time was silver piqué work on ivory and ebony. Fine silver wire was hammered into holes pierced into a base material, creating silver points in simple patterns. Items included ivory boxes, cruet sets and, especially, cutlery. She made knives and forks from Sheffield steel, to her own design and then added her own distinctive piqué handles.

She married Arthur Cobb in 1937 and the couple moved to Cambridge during WWII, where she taught drawing and design, as well as jewellery, at the Cambridge Technical College (*Cambridge College of Arts and Technology, known as the ‘Tech’?*). Once her four children had grown up, she travelled the world examining art for the Cambridge Local Examinations Syndicate. Most importantly for COS, on retirement, Casty began holding jewellery classes at her house, known as the Cromwell House Group. The group exhibited with Olive Mayo’s nascent Open Studios in 1989, then again in 1992 and 1993 in her workshop in Trumpington. One of the last things Casty made were necklaces of white and red beads on brass safety pins. She was still teaching until a few weeks before she died aged 92.

In 2019, Casty’s early work was featured in a show of craftswomen at Ditchling Museum of Art + Craft. Pieces included a necklace with glass beads, on loan from the Crafts Study Centre in Farnham, and a beautiful gold ruff necklace and bracelet lent by the Goldsmiths Company, London.

Casty's daughter Clarissa Cochran originally wanted to become a painter and was set on going to art school. Not finding a place to study her first choice, she took up theatre design in Wimbledon. Illness caused her to drop out and she took up textile art instead, learning how to airbrush images onto silk. She started at craft fairs and, in 1991, she put on an exhibition at her house in Fulbourn: *Silk landscapes, animals and abstracts, woodcuts on handmade paper*.

COS felt like a good idea at the time for getting your work out to a wider audience and, she says, had the added benefit that: *"You can do it in your own home, not standing out in the wet as in a craft fair!"*. Clarissa also found it less restrictive than exhibiting in a gallery as she had control over how her art was displayed.

Clarissa's style would change dramatically after she attended a talk on indigo by Jenny Balfour-Paulin in the late 1990s. As Matisse said, *'A certain Blue enters your soul!'*. Even William Morris claimed that indigo was the true blue – giving a lovely range of shades. Clarissa is still in her blue period.

She continued exhibiting intermittently with COS until 2009, when she found herself doing less and less and the effort and expense acted as a disincentive. Teaching circle dancing had also become more important to her. Clarissa continues to create textile art and exhibited recently at the Littlebury Festival, near Saffron Walden.

Abi Cochran had been making jewellery ever since she was a small child, making copper buttons in the workshop of her grandmother, Casty Cobb. She was given plenty of encouragement to be creative by her mother Clarissa. When she went to Long Road Sixth Form College, she would sneak out of lessons and go to her grandmother's house to learn more about silversmithing. After a foundation year at Cambridge Regional College, Abi took on a variety of jobs, including working on websites, but jewellery and silversmithing were a constant interest.

Her mother remembers that when Abi moved to Fulbourn, aged 13, Clarissa's friend made a jewellery workbench for Abi that was based on the design her grandmother and great-grandmother used. It is curved to surround the silversmith and has a protruding bench pin, on which metal could be worked. An apron hangs like a hammock underneath the workbench, to catch all the tiny silver and gold scraps.

There is a lovely photograph of her grandmother Casty at her bench on Abi's site at <http://www.silverspirals.co.uk/casty>.

Abi first joined Clarissa in exhibiting with COS in 1997 and has continued to exhibit in her own right, with the usual occasional breaks, through to the present day. The order book has grown steadily as Abi became a recognised silversmith and jeweller in her own right. She had joined to get feedback and to find new clients and found that a special relationship is formed when people get to see where and how you work. Now and then Abi even has people coming back, after a decade of absence, when they need that special new piece of jewellery.

art /ärt/ *n* a true idea plucked
from the chaos of the mind. [L
ars, artis]




CAMBRIDGE OPEN studios

200 artists open their doors




An Introduction by Antony Gormley

"Studio": the refuge, playpen, laboratory, meditation space, workshop, testing ground for art and artists.

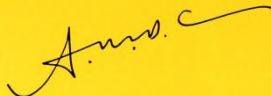
"Open": available to all.

We perhaps experience a certain trepidation when going into someone's house for the first time, there is the fear of "other people's insides" the foreign territory that will reveal levels of intimacy that perhaps we would rather not know about – the visitor and the visited know this and hence all the conventions of the front room.

The "Open Studio" is a rather different kind of exposure and invasion. Yes, there is probably an almighty clean up and yes, there is an attempt to put on a good show. But the revelation is also of a very particular *place* that develops its own codes, where material is moved by mind in a myriad of ways and often the tools of transformation are as much in evidence as objects. We are invited to enter differing ecologies and atmospheres; the calm of the pottery with its earthy smells, the rosin-filled air of the wood carver's den, the magnetic fields of the digital imager, the light and turpentine filled rooms of the painter.....

The studio is the pressure chamber, incubation box, tabernacle and funeral pyre of aspiration: here new ways of being, perceiving and making the world are born. Perhaps if we take this opportunity we can stand in the place of the maker and sense how the form of the work arises out of the place of its generation.

Studios are the location of some of the most exacting research of our time: you may feel the disappointment of dashed desire but perhaps you will also get the sense of a new world arising here and now.



Antony Gormley

Cambridge Open Studios 99 Guide available throughout the area from shops, libraries, galleries, Tourist Information Centres and Kettle's Yard

Look for the yellow flag outside each studio

Cambridge Open Studios exists for the purposes of promoting the making of original works of art and craft, and to provide an opportunity for the public to become involved in the arts by meeting artists in their studios, seeing their work and how it is produced.

Four weekends in July

1999

1. July 3 – 4
2. July 10 – 11
3. July 17 – 18
4. July 24 – 25

11am to 6pm

FREE

19. Cambridge Open Studios guide 1999, with the introduction by Antony Gormley.



Cambridge Open Studios Guide
available throughout the area
from shops, libraries, galleries,
Tourist Information Centres
and Kettle's Yard

www.camopenstudios.co.uk



Look for
the yellow flag
outside each
studio

Cambridge Open Studios exists for the purposes of
promoting the making of original works of art and
craft, and to provide an opportunity for the public
to become involved in the arts by meeting artists in
their studios, seeing their work and how it is
produced.

Cambridge Open Studios

**250 artists open their doors
for four weekends in July**

2000 theYear of theArtist

1. July 1 – 2
 2. July 8 – 9
 3. July 15 – 16
 4. July 22 – 23
- 11am to 6pm

FREE



Introduction by Anthony Green R.A.

Artists make their dreams come true in private. Long
hours of intense work and habitual failure finally and
occasionally give way to success and well-earned
achievement.

So shout from the rooftops! Truth, exuberance and
joy are allied to style and presentation. Again it's
time to celebrate... "Cambridge Open Studios" are
OPEN.

Together, artist and visitor must be brave for the
Open Studios project to continue so successfully.

For the artist, expectation reigns. Perhaps the studio
will be dusted; the works hung and well "sited".
Will anyone come and, if they do, will they buy?

The prospective client, buyer, visitor, rubbernecker
or dedicated fan *will* come, all eager to match their
opinions against the work displayed. They will be
achingly silent, intense, embarrassed, informal, keen
and full of questions.

... so join them. Fulfil a dream, enhance your home,
entrance the family, perplex the neighbours ...

Get out your chequebook.

Buy – buy – buy.

Anthony Green RA

20. Cambridge Open Studios guide for 2000, with the introduction by Anthony Green RA.

1999 – 2000 Jane Evans

Chinese brush painter Jane Evans had been aware of Open Studios as part of the Cambridge Festival when she came back to live in Cambridge in the late 1970s. She didn't, however, join until she saw the first tall guide of 1996.

She joined in 1997 and went to the AGM in the Friends' Meeting House in Jesus Lane. This proved Jane's downfall! By contributing and asking intelligent questions, she suddenly found Bonnie Kemske saying:

“Right! You are on the committee next year!”

Jane thus became the publicity person on the COS management team in 1998. By the AGM in 1999, Jane found herself to be the COS Coordinator!

Jane Evans – Chinese brush painter

Jane's journey into art was not hers to take initially. Her school argued against it and her father, A. K. Rice, wanted her to follow in his footsteps. Ken Rice was an influential member of, the Tavistock Institute of Human Relations, which specialised in Group Relations. He assisted companies and organisations around the world in improving the relationships between leaders and their employees. The A.K. Rice Institute in the USA was established and named in his honour.

Following her father's lead, Jane read Archaeology and Anthropology at Cambridge, before embarking on a PhD in Management Studies, which in those pre-Judge Institute days was housed in the Engineering Faculty. Her heart wasn't really in the study of personnel appraisal systems, however, and, six months after her father died in 1969, she gave up her studies.

By now, Jane was married with a small child and she accompanied her husband, Martin (Mev) Evans, when he went to work at the University of Papua New Guinea. Jane soon found a job at the Creative Arts Centre as an arts administrator and editor.

Three years later, Mev and Jane moved to the Philippines. Suddenly, there was no work she could apply for, as there was a policy of not employing foreigners.

A bright mind soon got bored with the round of coffee mornings and Jane followed a friend into learning batik. However, working with hot wax in a tropical climate made Jane look for cooler alternatives and she began a course in Chinese brush painting, under Professor Chen Bin Sung. She learnt the traditional way, step by step from the basics, and then continued her studies at the Philippine Chinese Arts Centre under Has Chiok and Sy Chiu Hua.

Already an accomplished artist, who wanted to develop her skills, Jane could not find any suitable teachers on her return to the UK in 1978. Instead, others were asking for her advice and guidance. Ever practical, Jane began to teach Chinese brush painting – and one of her original students is still with her, as she continues to teach to the present day.

Beginning with a first exhibition at the Heffer Gallery, she began selling her work and holding further exhibitions in London. Jane has also written four books on Chinese brush painting.

Jane Evans, Coordinator

Her year as publicity person for COS had already forewarned Jane about the potential pitfalls of being the Coordinator! She put her foot down about cluttering up her own house with Cambridge Open Studios materials. The company was now mature and it was time to leave home. Office space was found, thanks to Anna Crutchley, at the Frater Studio in Cambridge, with office equipment generously provided by Carle Stephen. By October 2000, COS was established in its final office in Fulbourn, giving the organisation a proper contact address for both members and the public.

In addition, Bonnie and Jane had argued the need for administrative help, due to the increased membership and the work involved in registering artists and entering their details for Open Studios onto the computer. Help came in the form of a part-time administrative assistant, the lovely Caroline Cawley, who became indispensable for the next few years.

Caroline Cawley – Administrative assistant

Caroline recalls, *“I initially worked in a tiny office, up a spiral staircase, by the river, just a stone’s throw away from the steam museum [Cambridge Museum of Technology], before moving to Fulbourn”*. The one-day-a-week job working for COS involved general office admin and coordinating volunteers, when they were needed, for the various exhibitions and COS activities. *“I loved working for COS, it was my first job with the arts.”*

Caroline remembers that there were lots of different and interesting characters and it was wonderful working with such a large number of creative people. There were also some amusing moments, like the time one artist came in and found that she had missed the deadline for an exhibition. She lay down and pummelled the floor with her fists, before getting up and apologising with a rueful smile saying: *"I feel better now for that!"* as she left.

Member's Pack and Artists' Handbook

Artists taking part in Cambridge Open Studios were provided with two useful booklets. They were written by Jane herself and designed to help artists get ready for participation, and they gave guidance on how to hold a successful Open Studio.

The Member's Pack was illustrated with cartoons by Beach, scanned and laid out by James Hill. Its aim was to help the artists present themselves as effectively as possible in the guide. Visitor and artist surveys had made it clear that having an effective guide entry was essential for attracting visitors.

The comprehensive Artists' Handbook (also with Beach cartoons), packed with practical advice on how to hold an open studio, was funded by a grant from the Eastern Arts Board. It was well received and reviewed in 'The Artist' and 'A-N magazine'. It was sold to COS members at the subsidised price of £4.

The two publications complemented the two seminars, organised by members such as Judith Din, with talks by experienced COS members. The first seminar was on creating an effective guide entry, producing effective publicity materials and running an Open Studio. The second addressed the issues of how to present your work, for example framing and placement.

Funding, artists and business support

By the time of Jane's tenure as Coordinator, just over 50% of COS income came from member contributions, with 13% -14% from grants by the Eastern Arts Board, South Cambridgeshire District Council, ADeC and Cambridge City Council Leisure Services. The remainder was made up from donations, sales at exhibitions and paid-for listings in the guide.

The organisation forged links with local businesses, with the help of Jill Ogilvy as a dedicated business funding coordinator. The list of companies included the Marshall Group, the department store Eaden Lilley and the Holiday Inn. A range of different art galleries, from Primavera and Kettle's Yard, to the Heffer Gallery, and a number of different printing companies, including Cambridge

University Printing Services, the Cloister Press and Witley Press, were also acknowledged in the Annual Reports of 1999 and 2000.

The Annual Reports listed over a hundred artist members who had provided assistance in some way or another to make the year's Cambridge Open Studios a success.

The COS calendar

A good relationship had also been built up with Cloister Press and Kromascan, who produced a yearly calendar in a tall format featuring artwork by 12 COS artists. COS received copies of the calendar as in-kind sponsorship and was able to offer them for sale at £3 a copy (plus P&P). Sales of the calendar (1,000 copies by 2001) provided additional income for COS.

Cambridge and other Open Studios

The period from 1994 to 2000 was marked by the growth of other Open Studios (see figure 1 on page xii). Local authorities saw potential cultural and economic benefits in the movement and therefore initiated and funded their own Open Studios. Jane was the chair of the Eastern Arts Board Open Studios Network and was asked to speak at the first national forum for Open Studios in Luton in 2000. As a result of that talk, she also wrote an article for A-N magazine.

As part of her research, Jane noted:

"I found that many, newer groups can call on enviable amounts of public money, whereas we have to rely heavily on the financial contributions of our members. They can also often call on professional public relations and organisational help. However, I come to the conclusion that, whatever funding problems we face and however difficult it can be to find members willing and able to do the necessary work to run the event, Cambridge Open Studios is definitely on the right track. We involve our members fully in taking responsibility for the event and we have managed to create a dynamic, professional organisation that addresses the needs of its members in a way that could never be achieved by a council or PR company-run event."

In our interview, Jane drily recounted how she was able to use this financial independence to fight against external pressures. Cambridgeshire County Council was pushing hard to have Cambridge Open Studios renamed Cambridgeshire Open Studios. At the time, Jane and the management team felt that the kudos and benefits by association of having Cambridge in the COS name outweighed Cambridgeshire's pressure and resisted any change.



21. Five different Cambridge Open Studios calendars between 2000 and 2006. They provided extra income for both COS and for the artists selling them.

The name change raised its head at regular intervals including in 2003, when ADeC and South Cambridgeshire District Council again pushed for a change to Cambridgeshire Open Studios. The name change is currently a topic of discussion as COS members were considering the change to 'Cambridgeshire Open Studios' during a debate at the 2019 AGM, based on the fact that there are currently more out-of-town artists than Cambridge-based ones.

At the end of her 2-year term as Coordinator, Jane and her management team had run the 2000 Cambridge Open Studios with 300+ artists and craftspeople at 140 locations. COS had distributed 35,000 guides and the studios had received an estimated 38,000 visits by the public.

art /*ärt*/ *n* an expression of what it means to be human. [*L ars, artis*]



LOOK FOR THE
YELLOW FLAG
OUTSIDE EACH
STUDIO

www.camopenstudios.co.uk



Cambridge Open Studios Guide
available throughout the area
from shops, libraries, galleries,
Tourist Information Centres
and Kettles Yard

Cambridge Open Studios exists for the purposes
of promoting the making of original works of art
and craft and to provide an opportunity for the
public to become involved in the arts by meeting
artists in their studios, seeing their work and how
it is produced.

CAMBRIDGE OPEN STUDIOS 2001



250 ARTISTS OPEN THEIR
DOORS FOR FOUR WEEKENDS
IN JULY

1. July 7-8
2. July 14-15
3. July 21-22
4. July 28-29

Sat & Sun 11am to 6pm

FREE



Introduction by Sir Roy Calne FRS

Cambridge has many talented and distinguished
artists. A few enjoy a well-deserved lifestyle, others
have not yet been recognised for their efforts, dedi-
cation, originality and skill. For the objective
observer it can be difficult to discern why there is
this great divide in the rewards and appreciation of
different artists. The Cambridge Open Studios may
help to rectify this anomaly and I would urge all
those interested in art to make a special effort to
visit as many studios as possible to support the
artists in our community and recognise the enthusi-
asm and the talent in our region.

For a university city with few academic rivals
worldwide there is a dreadful omission in the lack
of a "hands-on" art facility. There is no faculty of
art in the University nor a site in the City where
artists can meet, work, teach and exhibit.

It is high time the Town and Gown united to provide
such a facility in the city centre so that the success
of the Open Studios will be consummated in a place
where artists, students and those appreciating art can
come together, teach, learn and advance in a
corporate and friendly manner the culture of the
visual arts.

Sir Roy Calne FRS

Guide Production

Erie Marland, Una Allis, Caroline Cawley, Jane
Evans, Celia Hart, Bonnie Kemske, Jill Ogilvy,
Cathy Parker, Sally Reilly, Chantal Tunnachliffe

Cover artists: Vee Wallace, Antonia Galloway (front)
Madeleine & Felipe Gallardo,
Jeanne Dunn (back)

22. Cambridge Open Studio guide 2001, with the introduction by Sir Roy Calne, FRS.

Cambridge Open Studios Guide available throughout the area from shops, libraries, galleries, Tourist Information Centres and Kettle's Yard





www.camopenstudios.co.uk




Look for the yellow flag
outside each studio

CAMBRIDGE OPEN studios

Cambridge Open Studios exists for the purposes of promoting the making of original works of art and craft and to provide an opportunity for the public to become involved in the arts by meeting artists in their studios, seeing their work and how it is produced.

CAMBRIDGE OPEN STUDIOS 2002






250 artists open their doors for four weekends in July

1. July 6 - 7
2. July 13 - 14
3. July 20 - 21
4. July 27 - 28

11am to 6pm **FREE**



Introduction by Helaine Blumenfeld FRBS

In a period when the criteria for evaluating a work of art have undergone radical transformation, when the Chairman of the ICA is asked to resign for daring to question the "official fascination" with concept art, it is particularly important to witness the work of more than 250 artists participating this summer in the Cambridge Open Studios.

Whatever the "official" line, these Cambridge artists have definitely not accepted it. Beauty, Craft and Quality may have been banished elsewhere, but they are abundantly present in all the work on view here.

I have been an enthusiastic visitor to the Open Studios for over 25 years. I have seen it grow from modest beginnings to the major event it has now become. But it has always excited me to discover the number of talented men and women striving to extend the boundaries of their art, to create work that is original and that bridges the gap of inaccessibility.

It is a great privilege to be invited to visit an artist's studio. It is an invitation extended to everyone, offering the possibility of sharing in the magic aura of creativity, of entering another world, of taking part in an artist's fantasy and – from time to time – of acquiring an object of one's desire. I hope that this year even more people will avail themselves of this opportunity to confirm that *Art* is alive and flourishing in Cambridge.

Helaine Blumenfeld

Helaine Blumenfeld FRBS

Guide Production

Bonnie Mackinnon, Claire McGinley (co-ordinators), James Austin, Rosemary Catling, Eve Corder, Richard Heeps, Sam McGinley, Naomi Mumford, Jill Ogilvy, Sally Reilly, Karen Stamper.

Cover Artists: Renate Fink, Matthew Brown, Terry Beard, Helen Humphreys (front); Elena Arevalo Melville, Alison Ingham, Jean Vincent, Helga Hart, Rosemary Catling (back)

23. Cambridge Open Studios guide 2002, with the introduction by Helaine Blumenfeld FRBS.

2001-2003 Jill Ogilvy

Jill Ogilvy had the experience of being the funding coordinator for COS in 1999, learning from Sally Reilly, and then becoming the assistant coordinator to Jane Evans in 2000.

Jill Ogilvy – Illustrator and painter

Jill grew up with art as part of her life. Her mother, Agnes Hall, trained in fine art at Edinburgh College of Art and then worked as a painter and figurative sculptor. Jill still treasures a photo of her mother, working on a clay bust of the actress Ann Crawford in her Edinburgh studio. Agnes later gave up her career to focus on the family, but was a creative influence on Jill, introducing her to oil painting. It was therefore a surprise to the young Jill, to find out that art was not a natural part of other family's lives.

As a teenager, Jill rebelled briefly and considered studying the equally fascinating subject of natural sciences. This met with the approval of her father, who wanted Jill to train for a 'proper job', but the artist in her was strong. Her mother, who had dreamt of going to Italy to study art when she was young, was prevented from going when war broke out in Europe. Eventually, Jill fulfilled that ambition. Her father was finally won over when he learnt that the 19-year-old Jill could be chaperoned in Italy by a fellow art student and daughter of a family friend.

Jill went to Florence in 1976, to attend the studio of 'La Signorina' Nerina (Nera) Simi, who taught traditional life drawing and painting in the Franco-Italian classical style. La Signorina was considered to be "*The greatest drawing teacher of the 20th century*" by the Florentine painter Pietro Annigoni (1910–1988). The lessons were in Italian, which Jill had to rapidly learn, but fortunately, it was an international school with many English-speaking students from around the world. She soon fitted in with the very concentrated study, working on nudes in the morning and portraits in the afternoon.

Jill returned to the UK in 1979/80 and, with the help of her mother, she set up a studio in the garage of her parents' home in Edinburgh. She undertook portrait commissions – as well as painting a pub sign for The Tilted Wig. Jill painted this in oil on wood and commented drily on the latter: "*Two paintings – one on either side of the board!*"

A few years later, Jill decided to change direction and moved to London to train in design and scientific illustration, followed by a short course in publishing. This resulted in a job at Longman Publishing, as a children's book designer. Her illustration skills were a useful advantage here. She

could, for example, sensitively edit out the artists' inappropriate inclusions in children's books, such as ashtrays and cigarette ends. She was also offered additional commissions for illustration work. However, after two years, the first Mac computer arrived and Jill saw the potential writing on the wall. She decided to leave and go freelance. After she had gone, publishing departments began to be stripped of people, with a string of redundancies, as the new technology changed the industry.

Jill moved to Oxfordshire for a while until the first recession hit in the late 1980s. She then moved to southern France, having spontaneously bought an old Maison de Maître, and renovated it to create a bed and breakfast business. She also ran painting courses over the summer. After a few years, she came back to the UK in the mid-nineties and finally settled in Cambridge.

Jill set up her studio at Wysing Arts, a venue for local and international artists in residence that was to become one of the Arts Council England's National Portfolio Organisations. She had been aware of Open Studios on previous visits to Cambridge and wanted to join. Missing the deadline for 1998, she was instead invited to join the management team as a fundraising coordinator for 1999. Jill has exhibited regularly with COS, with occasional breaks, ever since.

Jill Ogilvy – Coordinator

The management team was an experienced one in 2001. Jane Evans was on hand for advice and support, as she had taken on the role of Chairperson. Jill had been part of the management committee for the past two years and seen how COS was run. With Caroline providing office support, and an established timetable for all the tasks, events, member seminars and Open Studios, COS was functioning as a well-oiled machine. The committee would meet regularly, monthly in the critical run-up to July, with ad hoc meetings in-between if issues arose that needed to be sorted out.

Participation in Cambridge Open Studios peaked, once the limit of 220 guide entries was reached, and COS had around 350 members in total. The quantity of guides produced and distributed rose from 35,000 in 2001 to 40,000 by 2002.

Key role of guide distribution

Dealing with 40,000 guides was, and still is, no mean feat. They arrive as a single delivery in a lorry and then have to be unloaded and stored somewhere before redistribution. By 2001, James Hill was running his printing press and studio, St Barnabas Press at Belfast Yard, part of the industrial estate just off Coldhams Road. He was very generously willing to store guides at his location before distribution. COS relied on his generosity for more than a decade. In more recent years, COS has

had the guides delivered and stored in a commercial, secure store. The location may have changed – but volunteer help is still needed as described below.

I remember volunteering to help with the unloading of guides a decade later. The lorry arrived and the side panels were dropped down. Some of us got onto the lorry and began passing the boxes of circa 60 - 100 guides to others, who then shouldered them or loaded them onto a trolley to carry indoors into the storage area. I am still impressed to this day by the diminutive (compared to my 6 ft 2 ins) Heidi Lichterman, putting us younger members to shame. She lifted the heavy boxes onto her shoulder with ease and then carried them in, looking as cool as a cucumber, whilst we all built up a sweat. Apparently, it was the experience of caring for horses, mucking them out and dealing with bales of hay that keep her so fit!

The guide distribution coordinators during Jill's period were Tania James (2001, 2002) and Mandy Davies, assisted by Mel Fraser, (2003). Now, as then, the guide distribution coordinators have to organise the delivery location and then find volunteers, in defined regions in and around Cambridge, to act as local distribution points for their area. It used to be that on a set distribution day, the distribution volunteers came to the central store to pick up the number of boxes required to supply all the participating artists in their region. Currently, a 'man with a van' delivers the boxes to the distribution volunteers. They then contact these artists and ask them to collect their box or boxes. It is the responsibility of each participating artist to help by distributing at least a boxful of guides to friends, family, arts contacts and others in their circle.

COS also had dedicated distributors who would ensure that the tourist information office, libraries, galleries, shops and other locations were regularly stocked with guides for visitors to collect. This task particularly relied on the good will of volunteers, many of whom fulfilled the task with zeal and determination over the years, on behalf of, and for the benefit of their fellow artists. In more recent years, COS has contracted Cambridge City Council's services to undertake part of the distribution for a fee, though members keep a beady eye on the accuracy and frequency of these deliveries and report back if stocks appear to be depleted at certain locations.

Full colour guide

Habbas Hashemi took on the graphic design for the guide in 2003. The cover reverted to the distinctive yellow throughout, with a prominent COS logo, a feature that would last through to 2010. However, the other major innovation was that the guide was printed in full colour throughout! (see figure 35, page 141)



The artist's choice
for fine printing



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CAMBRIDGE OPEN studios 2003



**250 artists open their doors
for 4 weekends in July**

Weekend 1, July 05 – 06
Weekend 2, July 12 – 13
Weekend 3, July 19 – 20
Weekend 4, July 26 – 27
11am – 6pm

FREE



I had a fortunate start to life in that I grew up surrounded by fine art. In 1936, the year of my birth, my father had started collecting "Old Master" flower paintings and botanical drawings which, on his death, he bequeathed to The Fitzwilliam Museum: I am sure many people are familiar with the "Broughton Collection". So as a child, instead of having pictures of Peter Rabbit and Tabitha Twitchit on my bedroom walls, I had Dutch flower paintings instead.

I think the thing that impresses me most about Cambridge Open Studios is the number of artists who live and have studios in and around Cambridge. Indeed one wonders if any town or city outside London can amass so many with such a variety of talents. Cambridge Open Studios embraces all forms of art whatever the medium - painting, sculpting, jewellery design, photography and many more.

I would urge everyone to take advantage of these open week-ends in July to visit as many studios as possible to give encouragement to the participants so that their skills may become more widely appreciated by a larger audience. These weekends of course also provide a golden opportunity for anyone wishing to commission a work of art to commemorate a special occasion or maybe just pure self-indulgence.

Fairhaven.

Lord Fairhaven

Cambridge Open Studio exists for the purposes of promoting the making of original works of art & craft and to provide an opportunity for the public to become involved in the arts by meeting artists in their studios, seeing their work and how it is produced.

Cambridge Open Studios cannot accept liability for any loss, danger or injury sustained by any member of the public visiting any Cambridge Open Studios site, exhibition or events. The visiting public do so at their own risk.

24. The 2003 Cambridge Open Studios guide, the first to have full colour pictures of artists' entries inside. Introduction by Lord Fairhaven.

Henry Melville, of Moby Dick fame, wrote “*Colours are but subtle deceits, not actually inherent in substances, but only laid on from without; so that all deified Nature absolutely paints like a harlot*”. Le Corbusier in the 1920s called upon artists: “*Let us leave to the clothes-dyers the sensory jublations of the paint tube*”.⁴

Prior to 2003, printing in colour was not an issue of art snobbery for COS, it was one of printing costs. In 2003, with the shift to using Cloister Press for printing, and sufficient income, colour was now an affordable feature that greatly enhanced the artists’ images in the guide.

The website was also opened up to non-exhibiting members by 2003 and was able to display colour images by individual artists.

A new solution for the workload

Unfortunately, COS’s administrative assistant Caroline Cawley was head hunted by ADEC – later Babylon Arts, in Ely – to fill in for maternity leave. Indeed, she would stay with the arts in her later career, becoming the current director of gallery, cinema and events at Babylon Arts. She has fond memories not only of her time working with COS – but also of visiting Open Studios every year and seeing how artists work and live.

The hunt was on to find a replacement, with Jill Ogilvy, Jane Evans and Nick Abbott working together, creating a job description, advertising the post and inviting suitable interviewees. For the time being, however, the administrative burden would fall back on the Coordinator.

Jill found herself in a quandary. Living and working independently, she relied on the income from her teaching and other activities to subsist and she knew that the admin would eat further into her time and earnings, as it had done for past Coordinators.

As a sole earner, Jill argued strongly to be paid for doing the additional administrative work, until they found a new administrator. Jane Evans, argued strongly against the coordinator being paid as it would set a precedent for what had hitherto been a purely voluntary role without remuneration. Jill felt that she had no choice and, at a management meeting, she declared that she could not continue in the role without payment.

⁴ Kasia St Clair, ‘The Secret Lives of Colour’

Whilst Jill did end up being paid for the period between administrators, she notes with regret that the offence and upset this caused to Jane dramatically altered their personal relationship – a friendship was lost. Whilst the incident still lingers in both their minds, they maintained a professional relationship and continued to work together to find someone to fill the post of administrator.

An initial candidate turned out to be unsuitable. COS sadly had to let the individual go and resume the search for an administrative assistant.

Jane Gaskell – administrator

It was realised that COS needed someone who could take on more of the tasks involved in the day-to-day running of the organisation. After interviewing several candidates, Jane Gaskell was the front-runner and was appointed at the start of the 2003 COS season. Jane had shown that she could work autonomously and efficiently with her post at the War Graves Commission, a part-time position that she continued holding whilst working the other half of her time for Cambridge Open Studios.

Jane was very efficient, had excellent connections and experience of coordinating and running events. When the office next door to COS in Fulbourn became available, she recommended the move into these larger premises, on the grounds that it created the opportunity for small rotating exhibitions of work by COS artists. COS now had a small shop window for its members.

Jill and others recall that when Jane organised exhibitions at locations such as the Guildhall stand, the Newmarket racecourse and at County shows, she would pile all the exhibition materials into her car and get it to the show, as well as organise the volunteers. Jill describes her as ‘a bit of a tornado!’, someone else remembers her as ‘a strong character who loved dogs’. Jane elicited a marmite response from the membership due to her no-nonsense, strict running of the entry submission days in February.

At the office, Jane kept up to date with changing databases and the technology required for entering members’ details and Open Studio participation information. As part of this, she worked with the 2003 website administrator and photographer Slawko Berezynskyj. Digital office technology, the internet in its early stages of becoming accessible to all, and the introduction of email as a communication medium, all provided extra challenges for Jane. She had to install the software systems required and, most importantly, get them working to suit COS’s needs, as the minutes of management meetings from 2003 onwards attest.

Jane was exactly what COS needed at the time, a dynamic, proactive administrator who freed up the Coordinator and the management team to look at the broader aspects of running the organisation and its place in the UK art's scene.

COS, Arts Councils and the key role of Open Studios networks

Jill had taken over the role as COS representative on the council-led Open Studios Network East from Jane Evans and, in 2003, found herself voted in as the Chair. From 2000, local councils and arts organisations had shown an increasing interest in supporting artists as a hitherto under-rated vital part of the local and national economy. Arts Council England had been restructured in 1999 and was looking at the arts more strategically, with government funding of about £210 million, matched by equal funding from the Lottery.

The national office of Arts Council England funded a 2002 research study by Keith Hayman into Open Studios that resulted in the report '*Open studios: a gem worth polishing*'. Jill Ogilvy wrote the section on Cambridge Open Studios, one of the three case studies that formed the main part of the report. The other two organisations were the biennial Dorset Art Week (the biggest Open Studios at the time with 450 members) and Deptford X (314 participating artists). The report noted that, in 2001, there were 32 Open Studios events across England, involving 3,000 artists, attracting 250,000 visitors with an estimated £1.5 million in sales. In comparison to high profile galleries, such as Tate Modern, which draw similar crowds, the value of Open Studios was generally under appreciated. Open Studios varied considerably, in that many held events in just one building, whilst others were represented throughout a locality. The report describes the art represented as follows:

Open Studios cover a broad spectrum of visual arts, including: painting, sculpture, photography, crafts, design, new media, film and video. Many events showcase a variety of work and disciplines. Others have a clear focus, such as craft or design. Some show radical work, others occupy a centre ground. Most events attempt to be inclusive and do not select or exclude participants. They include artists who depend on their work for their living and those who earn their main income by other means.

The report goes on to describe the importance of Open Studios as:

Open Studios events are a celebration of creativity amongst the artistic grass roots. They bring many more artists to a larger and wider public at a time when art and creativity are assuming a new importance within the economy.

The main role of Open Studios is to champion art and artists in their local areas. In places undergoing economic, community and environmental development, though, events can embrace this as part of their activity.

Market research on Open Studios Network events in the East of England Region, carried out by Cultural Intelligence gave this as one of its key findings:

- *The level of audience engagement and the economic impact of events on both artists and their communities were very significant. Around 31,700 attended. The estimated value of art works sold or commissioned was almost £600,000.*
- *Half of visitors buy from Open Studios. Their main motivations for visiting are to meet the artists and see art in an artist's workplace. Open Studios are a very important sales channel for artists. Twenty-eight per cent of artists' total annual income from sales of work was derived from Open Studios. Eleven per cent of artists relied solely upon Open Studios for selling their work.*
- *The main reasons cited by artists for participating are: to show work to new audiences, make sales and make direct contact with potential customers.*

In 2002, most Open Studios were funded by the regional offices of the Arts Council or by local authorities, and/or sponsorship, and they earned income from advertising as well as from artists' fees.

In 2003, Jill was invited to take part in Supporting Artists' Workspace: Three Arts Council-funded studio conferences, based in London and Sheffield. Jill took part in Conference 2: 'Opening Doors, 15th July, Persistence Works, Sheffield'. She ran one of the seven workshops, 'Organisation and Structure'. Other topics were:

- Audience development
- Marketing and publicity
- Funding, finance and sponsorship
- Partnerships and strategies
- Participants
- Learning

Some of the messages to the Arts Council were:

- *'The penny has dropped at the Arts Council about the needs of Open Studios'.*

- *The council should put its money where its mouth is.*
- *One observer noted that in Arts Council England's commitment to placing artists at the centre, there is no specific mention of Open Studios.*
- *Others wanted to see a team installed at Arts Council England – including 'higher profile personnel' with more clout – who would help raise the profile of Open Studios and provide advice and information to Open Studios events' organisers.*
- *To create a £50,000 funding competition which would stimulate Open Studios events.*

Jill had found a collection of documents for me when I interviewed her, including the above reports. They also included two further documents:

1. An Excel file from 2005, giving the funding plans over three years for a potential 'Open Studios Events Network', funded at about £50,000 per annum.
2. Notice of a proposed 'National Open Studios Weekend'. This was part of the 'Open Studios Events Network', funded to the tune of £160,000 over three years. In turn, this was part of the Arts Council's 'Big Green Pot initiative', for the Open Studios Network East, to see if they wanted to take it on.

In 2003, the following phrase would be included within the guide, reiterating the aims and activities of Cambridge Open Studios as originally given at its incorporation in 1997:

Cambridge Open Studios exists for the purposes of promoting the making of original works of art & craft and to provide an opportunity for the public to become involved in the arts by meeting artists in their studios, seeing their work and how it is produced.

The future looked bright at the end of Jill Ogilvy's term as Coordinator for COS.

1974 – 2004

...artists and craftspeople are part of the community...



...spontaneous feedback from the public...



A few artists around 1974, wishing to escape the limitations of gallery exhibitions...



...one of the most exhausting and also one of the most satisfying things I have done...



...being co-ordinator was a challenge and a privilege...

Words and images kindly contributed from their archives by:
Julia Ball, Jane Evans, Christine Fox,
Bernie Kemko, Olive Mayo,
Alison Mitchell, Jill Ogilvy, Eibhlinn O'Connell,
Sally Reilly.

30th CAMBRIDGE OPEN Studios 2004



300 artists in Cambridgeshire open their doors for 4 weekends in July

Weekend 1. July 03 – 04
Weekend 2. July 10 – 11
Weekend 3. July 17 – 18
Weekend 4. July 24 – 25
 11am – 6pm

FREE



Looking and seeing, I'm not sure which comes first. Certainly in the making of work a dialogue goes on between looking, when we explore & discover, and seeing, where something is revealed and understood. Coming into a studio is primarily about vision.

We welcome you into our studios and workshops to enjoy the experience.

It was the artist Olive Mayo in the early 1980's who saw the need for a wider opening for visual artists in Cambridge and laid the firm foundations from which Cambridge Open Studios has grown to the impressive numbers it has reached today. Before this, in 1974, 30 years ago, a small group of friends opened their studios in and around Cambridge. Some of the the artists from that group still show with Cambridge Open Studios. This year they include Christine Fox, Alison Mitchell and myself.

Julia Ball

Julia Ball, Feb 2004

25. 30th Anniversary edition of Cambridge Open Studios guide, with the introduction by Julia Ball, who started a group of artists opening their studios to the public in 1974.

2004 Thirty years of COS, Nick Abbott

In 2004, COS celebrated its 30th anniversary, marking the time a small group of artists first opened their studios to the public, as part of an informal initiative organised by Julia Ball back in 1974. Of the initial participants, Julia Ball, Christine Fox and her daughter Alison Mitchell, and Elspeth Owen would be participating in 2004. Sebastian Carter, another longstanding member from the early days, exhibited every other year and was missing in 2004, however, he was acting as Company Secretary for COS that year. Joan Day had sadly passed away, but her family had asked for permission to have a commemorative exhibition of her work during Open Studios.

Julia Ball was asked to write the Foreword to the guide (see figure 25).

2004 was also the year that the post of Coordinator initially remained unfilled. Fortunately, the Chairman, Nick Abbott stepped in to take on the role. His name has already been mentioned in passing in 1997 and now is the opportunity to do justice to the key role that he played over the 10 years after the incorporation of COS.

Nick Abbott

Although I have faint memories of Nick during my early days with COS, starting in 2004, he had sadly passed away in 2016. Nick and his wife Katie had exhibited with COS in an unbroken run of 19 years. They participated as a single studio, as they worked together on their passion for chair making. I therefore turned to Katie to gain a picture of Nick's journey to COS.

Nick had enjoyed being creative, even as a child. His passion was making things out of wood. His father was a lawyer in Essex and so, at the age of five, when set to write an essay on what he wanted to be when he grew up, Nick wrote that he 'wanted to be a lawyer!' He attended Stowe School in Buckinghamshire and then came to Cambridge to read classics for two years, before reading Archaeology and Anthropology in his final year.

After his degree, Nick wanted to go into art as a career, but his mother said no! He was to take up law and work in his father's practice. Nick undertook the additional 6 years' training in Law and then joined his father's practice in Chelmsford.

During his time at Cambridge, a friend (and cousin of Katie) took him to stay at their grandparent's house in Northumberland, where 14 other cousins also regularly took friends to stay on holiday. It

was there that he met Katie, then undergoing teacher training at Homerton. She fell in love with him. Nick tended to think things through carefully first before committing himself to anything, and so it was with love. During his stay, he developed a pneumothorax, a common complaint for tall slim people, and he was taken to hospital to recover. As he sat there bored, Katie visited and he borrowed her tapestry to finish it for her, on the principle that it would give them both enough time to decide whether to marry.

They married six months later in Kensington, London and moved to a house they had bought in Dunmow. They would have a family of two boys and two girls.

As part of his legal experience, Nick became a judge on employment tribunals, where he would sit with two others, one from the union and one from the employer. His ability to think everything through with great care, before making a decision, meant that he listened to all the evidence and was then able to dictate an accepted and reasoned judgement from a minimum of written notes.

Katie too became involved with law, being invited to become a magistrate, training on the job, and holding the position for 40 years until she retired.

Because the family home had a tiny garden, they bought a wood in 1980 and learnt how to manage it. They spent most of their free summers there and ran small camps with the children. Invited to take part at a conference on the use of small woodlands in 1990, Nick and Katie met another speaker who mentioned pole-lathe turning and his intention to run a course. Nick and Katie signed up and the following year they learnt how to make a chair from a tree in a week. They were smitten with the new skill.

In 1993, Nick had a heart bypass operation, then collapsed during a slow recovery – he needed a pacemaker. At that moment, Nick decided, if he were alive in the morning, there would be changes as life was too short. He gave up the practice, continued part-time with judging, and he and Katie began making more chairs, as interest amongst friends and contacts grew. Most of the wood actually came from their own woodland.

Katie remembers them going along to a COS meeting in the mid 1990s, then held informally with all artists participating. Bonnie and Sally were the Coordinators at the time. Nick and Katie began exhibiting their work in the 1996 Cambridge Open Studios. Nick also volunteered his help with the running of COS and, in 1997, became the first Chairman of Cambridge Open Studios as a company, joining Bonnie Kemske and Sally Reilly as a director and with Peter Soar as the Company

Secretary. Nick was Chairman of COS, presiding over management committee meetings from 1997-1999 and then again from 2002 – 2006.

Nick is remembered with fondness by those who worked with him on the management team. He was held in respect for the way he was able to manage meetings calmly and ensure that a consensus was reached. His legal background and expertise were invaluable when it came to handling some of the more difficult decisions that COS faced. Nick ensured that COS ran smoothly when he was Chairman.

COS timetable and activities

Jane Gaskell had removed the administrative burden from the Coordinator, leaving Nick and the management committee to timetable the year's activities, following the October 2003 AGM. The only changes on the committee were the departure of photographer Richard Heeps and the welcoming of new committee members Anthony Hopkinson (printmaker and painter) and Rebecca Merry (painter).

The committee met eight times a year on average and the following timetable gives a flavour of the now relatively routine planning for the year.

Early November – new management committee meeting 1

The COS year effectively began after the October annual general meeting, at which the new COS committee had been elected. The first management meeting would therefore be held in early November.

The committee would pick up items from the last management meeting before the AGM and review any fallout from the most recent Cambridge Open Studios.

Forward planning for the coming year

The previous committee would already have asked for quotations from two or three printers for the printing of the coming years COS guide. There could also be discussions on the provision of postcards for members.

The call for membership and participation renewals would also have gone out. Membership applications and payments were due by the end of December, with payments for participation in the following years Open Studios due by mid February.

Mid December – management committee meeting 2: Planning and timetabling

The guide

At the mid-December meeting a decision would be made on which printer to use for the Open Studios guide, and suggestions put forward about which VIP to ask to write the guide introduction, and about the design of the COS guide. In 2004, Abbas Hashemi was responsible for the guide design and production, having done an excellent job in producing the previous year's guide.

The website

COS had a website designed by Tom Ingham in 2002 and 2003. The design and the running of the site were reviewed at intervals and put out to tender for 2004. Abbas Hashemi took on responsibility for managing this.

Maps planning

The committee had to decide which local maps to have available in the guide, showing the locations of members' studios.

Exhibitions

Locations had to be booked well in advance and these would include:

- Launch exhibition: this had been held in the Cambridge Botanic Garden in previous years.
- Palace House Exhibition: this was in the Forest Heath District Council area.
- Babylon Gallery: exhibitions had been held here in previous years so planning was in place.
- Stands at:
 - East Anglian Garden and Flower Show.
 - Art, Craft and Design Show.

Locations of exhibitions and stands varied from year-to-year, depending on availability, and the response of members and venues to past events.

Seminars

In the past, there had been two seminar sessions, the first giving instructions on how to apply for Open Studio participation and the second on how to run an Open Studio. In 2004, only the second seminar was run.

Mid January – management committee meeting 3

Update on progress with the guide and the website.

Treasurer's report

Membership income: By this time, most of the payments for membership had been received and banked, but there would still be some outstanding sums. This was probably the first time that the Treasurer, Sebastian Carter in 2004, was able to get some first insight into how the finances for the coming year would run.

Participation in Open Studios income would also be coming in, the closing date being mid-February. The Treasurer would know by the next meeting what the actual income would be.

End of February – management committee meeting 4

Treasurer's report

The Treasurer would now have the final figures for both membership and participation income. There would also be information on any grants that had been applied for and granted or not granted. Having a clear idea of the available funds, the Treasurer could now see whether the quoted guide production and design costs would be covered, and what might be available for any other activities.

The guide

The guide designer would have received the participation entries, which included:

- Physical publicity photographs.
- Physical or digital photographs for the guide⁵.
- The guide texts for all the participants. Each entry was limited to about 21 words.

The guide designer would then have to scan in any physical photographs to convert them into digital format, and possibly edit the digital photographs, in order to insert them into the draft guide.

⁵ *Whilst digital photographs were now becoming practical for artists, at this point few had the digital and computing skills to edit and save them to a CD. Most artists were still commissioning a photographer to produce prints of their artwork that could then be handed in as part of their applications*

Guide compilation generally began at the start of March. The proofreading day would be at the beginning of April. The final copy would be taken to the printers a week later with the guide being printed and delivered at the end of May.

The distribution coordinator, in 2004 Mandy Davies-Kent, would organise a distribution day in early June.

The website

The guide coordinator would also liaise with a website designer. The intention was that the copy would be passed on at the beginning of April, so that the website could go live in mid-May.

End of March – management committee meeting 5

- Catch up on progress with the guide, including the addition of advertisers' proofs.
- Assigning responsibilities for proof reading day at the beginning of April. In 2004 Abbas Hashemi was responsible for organising the guide proofreading.
- Anthony and Sylvia Hopkinson were responsible for the one-to-one Q&A sessions to deal with artists' queries.
- Rebecca Merry was responsible for postcards and orders.
- Karen Stamper was responsible for promoting artists to exhibit at events.

Proofreading day for all participants beginning of April

Early May – management committee meeting 6.

- Monitoring progress of guide production, postcard orders and calendar orders.
- Update on exhibitions.
- Website review prior to it going live mid-May.
- Guide distribution at the beginning of June.

The committee also began discussions about their potential successors for the next Cambridge Open Studios year. Members who were standing down were identified and the search began for new committee members to replace them.

June/July: Everything falls into place

- Guide distribution.
- Exhibitions and events prior to Open Studios.
- Open Studios over four weekends in July.
- Artists to provide feedback in a questionnaire to the management team.
- Grant applications to be begun for the coming year.

Mid September – management committee meeting 7

The meeting in mid-September looked back on the immediate aftermath of the Open Studios event. Issues that had arisen were discussed and any feedback from the artists would be reviewed.

The Treasurer reported on actual spending compared to the budget prepared earlier in the year and made recommendations for any increases in charges for membership, participation, the non-volunteer fee and flags.

Forward planning began for the coming year covering:

- Guide
- Calendar
- Website
- Postcards
- Displays
- Launch and taster exhibitions.

The forthcoming Annual General Meeting was discussed and the date set for the first management committee meeting of the new COS year, after the AGM, at the beginning of November

AGM at end of October

This included:

- Reporting back to the membership about the past year and plans for the next one.
- Standing down of the current management committee and election/re-election of committee members for the coming year.

Enjoy our inspired works of art



Camstead Homes Sponsors
Cambridge Open Studios 2005

As the creators of high quality homes of distinction and character, we are delighted to continue our sponsorship of the region's leading art event for the second year.

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CAMBRIDGE OPEN studios 2005



300 artists in Cambridgeshire open their doors for 4 weekends in July

Weekend 1. July 02 – 03
Weekend 2. July 09 – 10
Weekend 3. July 16 – 17
Weekend 4. July 23 – 24

11am – 6pm

FREE



Open Studios turns Cambridge inside-out. Attention is drawn from a city visually dominated by institutional architecture to streets and houses that contain the most remarkable network of contemporary workshops. Invisible until the studios literally become open to the public, venue after venue throughout the county will surprise and delight. Very often too it will be a private or semi-private place that is thrown open in this way. And time after time it will be done with a great generosity of spirit.

But if it seems that Open Studios has brought the inside to the outside, the artists' work already speaks to the world. Everyone has visions, points of view. Through this work, and in a very particular way, you are being invited to share perspectives on the world by people who communicate them through making striking and beautiful and clever things. This is true whether the medium is of painting, sculpting, photography, jewellery design or craft works. And of course behind the invitation to see is a second invitation: the possibility of thinking of these things in one's own private space. The artists hope they will sell what also moves and delights people. The exhibits enable one both to buy, and to see it all before that moment of dispersal.

You are warmly welcome to enjoy these original works – and by visiting the studios also to appreciate what goes into their making.

Marilyn Strathern

Dame Marilyn Strathern FBA
Social anthropologist and head of Girton College

26. Cambridge Opens Studios guide 2005, with the introduction by Dame Marilyn Strathern FBA, social anthropologist and head of Girton College.

2005-2008 Deanna Tyson

Deanna Tyson was a long-standing member of Cambridge Open Studios, having participated in seven of the eight previous years. Following a suggestion by Jill Ogilvy, Deanna agreed to join the COS management committee at the 2004 Annual General Meeting and took on the role of artists' coordinator.

The roles of various committee members, including Deanna's role as artists' coordinator, were now freed of much of the minutiae of running COS and they were able to concentrate on overseeing its direction and activities throughout the year.

Deanna Tyson

Deanna was born in Pontefract, Yorkshire where, as a child, she spent a lot of time writing, illustrating and making her own books, as many other children did at that age. Her older sister was good at art, however her parents felt that she had not made the most of the opportunity when she went to college, and so they decided that Deanna should not do Art 'A' level, but English and History, amongst other subjects, instead. The two subjects would resonate later in Deanna's artistic future.

"1968 was the best year ever for revolutions", so Deanna told me. It was also when she married Martin at the tender age of nineteen, whom she had met whilst still at school. They met at a students' party at Hull University and are still together today.

Marital bliss was not going to interrupt further education and a career. Deanna went to Newcastle to read for a joint degree in English Literature and Fine Arts in the early 70s. It was with a great deal of humour that she recalled an interview with a careers officer about what to do next. When asked what she would like to do, Deanna replied, *"I want to design costumes for the Royal Shakespeare Company!"*. To which the careers officer replied, *"I don't know anything about that. Would you like to be a teacher?"*. And so, Deanna took up teacher training in Newcastle and became a teacher in English and Art.

The children came later, when Deanna was about 27. The headmaster of the school where she was working part-time was a very slim, very prim conservative Liberal, one Patrick Eavis, brother of Michael of Glastonbury fame. He had introduced humanities into the school, a subject that Deanna really enjoyed teaching as part of the team. This was a time when teachers could still be creative

and produce their own materials. However, the headmaster was quite disconcerted that Deanna wanted to continue working after becoming a parent. “You can’t work part-time as a parent at the school!” He insisted. “Well then”, Deanna insisted, “I’ll work full-time!”. He was eventually persuaded to keep her on in her part-time job.

In the 1980s, Deanna and Martin moved with the family to Holland, where Deanna taught English and Art at the International School, as part of the International Baccalaureate. The wide-ranging cultures represented by the students within the school made the work all the more fascinating.

With Martin getting a new post in London, they planned to come back to the UK in 1996. A deciding factor was the continued education of their younger daughter. Deanna wanted her to have the opportunity to continue studying for her International Baccalaureate. A chance encounter at a conference in Geneva, with a teacher who just happened to be the head of the International Section of Impington Village College, led to the idea of finding somewhere to stay in Cambridge. They moved to Cherry Hinton – but their daughter decided that she wasn’t coming over to continue her education here in the UK after all! However, Deanna now teaches that same teacher, now herself retired.

By this time, the National Curriculum had been introduced, as well as the Conservative’s ‘back to basics’ philosophy, so Deanna was not tempted to return to teaching in schools.

Deanna had insisted she would come back only if she had her own gallery/art space, and the hunt was on to find somewhere. The first venue turned out to be a small studio, with an upstairs gallery, right next to the cheese shop in All Saints Passage. Deanna also worked for a while at Brickworks, the new home of the Arts and Crafts Centre, previously located at the Hotel Phoenix. Brickworks was a large workshop in Arbury that had been formerly used by apprentice bricklayers.

Initially, Deanna’s artwork involved making and painting waistcoats, something she had begun in The Hague. In Cambridge, she progressed onto bodices, until she had a lightbulb moment when reading a newspaper article whilst visiting her mother. The article was about a traditional Japanese cherry tree park. It had been excavated to make room for a play area. Underneath were found the remains of a former concentration camp and burial site. The contrast of beauty on top, and horror beneath, led to Deanna creating her first kimono with a message. Ever since, when Deanna wants to impart a strong political, or other kind of message, as a part of her art, she uses the kimono as her canvas. Her other artwork includes stitched wall hangings, woven canvases and soft sculptures.

Visiting other artists, Deanna came out to Fulbourn and with Rosemary Townley (who has sadly since passed away) set up a studio in the Townley family's Manor House. Here Deanna initially worked and taught classes. Fulbourn was such an artistic place at the time that she eventually moved there. Here she also learnt about Cambridge Open Studios and became a participant in 1997.

Coordinator and COS challenges

The role of artists' coordinator concentrated on issues relating to COS members.

Most of the tasks involved dealing with queries raised by members. The most common, and familiar to any artist coordinator or membership secretary of COS, involved help with how to join COS, help with participation, and placating those who applied beyond the closing dates, and politely explaining that they could not be squeezed in as exceptions.

The other outward-facing role involved visits to galleries and groups of studios to negotiate the delicate question of when they could advertise themselves as participating, and when not. Face-to-face meetings could make a big difference in resolving issues.

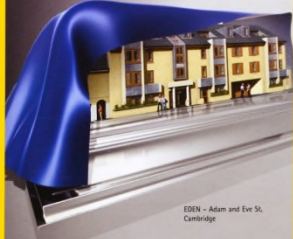
Galleries and studios

The galleries and studios most frequently associated with COS, either through their exhibitions or exhibiting artists, were Babylon Gallery, Kettle's Yard, Haddenham Gallery, Primavera, St Barnabas Press and Wysing Arts. As commercial businesses, who make their money from their client artists, the relationship with COS depended, and still depends, on the individuals in charge of the galleries and studios.

The range of perceptions of COS ranged widely.

In the beginning, COS was seen as a threat or competitor. There was concern that artists exhibiting directly with COS would undercut the price paid in a gallery, where the artists paid a commission to the venue for each item sold. The issue was recognised early on by Olive Mayo and her successors in the 1990s. To allay these fears, COS has always emphasised to exhibiting artists that the price for their artwork should be the same, whether they are selling directly to the public through COS, or via a gallery.

Camstead unveil another masterpiece.



EDEN - Adam and Eve St, Cambridge

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As the creators of high quality homes of distinction and character, we are delighted to continue our sponsorship of the region's leading art event for the third year.

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CAMSTEAD HOMES

CAMBRIDGE OPEN Studios 2006



300 artists in Cambridgeshire open their doors for 4 weekends in July

Weekend 1.	July	01 - 02
Weekend 2.	July	08 - 09
Weekend 3.	July	15 - 16
Weekend 4.	July	22 - 23

11am - 6pm

www.camopenstudios.co.uk

FREE



We are, in the twenty-first century perhaps to an extraordinary degree, deeply interested in and fascinated by the individual creative act. When perfect replicas can be made of every inanimate object, large or small, it is the uniqueness of the artist's creation that seizes our imagination. When the majority of us feel constrained and stressed by our working lives, we envy the liberated artist, confident and free to express him or herself in their chosen medium.

In Cambridge we are particularly fortunate. Without Cambridge Open Studios we might think about the creative act - perhaps long enough to consider the loneliness and isolation of the artist's struggle to give expression to deep emotion or imaginings. Cambridge Open Studios gives us a unique opportunity to cross thresholds and meet creative individuals, to talk about their art and the impulse behind it. For the period of a month, we have a marvellous opportunity to satisfy our curiosity while taking the pulse of our times as it resonates through artistic output. We can discern talent and real quality and wonder at the latent richness veiled from us throughout the rest of the year.

For those of us who consider ourselves to be without artistic talent the act of creation is a mystical business; the shaping of a work of art from the artist's fertile imagination is something to be wondered at. Keats observed "The excellence of every art is in its intensity...". When we see it at close hand we may be inspired to become engaged, find confidence in our own ideas and gain the courage to express them.

You are warmly invited to explore Cambridge Open Studios and appreciate what goes into the making of art.

Margaret Greeves
Assistant Director, Central Services, The Fitzwilliam Museum

27. Cambridge Open Studios guide 2006, with the introduction by Margaret Greeves, Assistant Director, Central Services, The Fitzwilliam Museum.

In most instances, galleries and studios embraced COS as a positive contribution to the Cambridge arts scene and developed a constructive relationship, which could also work to their benefit. At one point, Wysing paid the COS membership fees for all its artists and took an entry in the COS guide itself, as a participant. Over the years, galleries and studios generously provided space for COS artists to exhibit prior to, or during, Open Studios. Many galleries have taken out a quarter page, half page or full-page advertisement in the COS guide, at some point in COS's existence.

Naturally, there were also times when COS was seen in a less favourable light, perhaps simply as a commercial opportunity to haggle over the price of a guide entry, or to be pressurised to provide preferential advert placements. And very, very rarely, COS might feel that it was simply seen as an amateur organisation that one had to deign to speak to occasionally.

A good coordinator would strive to minimise the negative and achieve a mutually-beneficial relationship.

Cambridge Heidelberg twinning 2005

In the summer of 2004, COS was approached by Cambridge City Council and asked to participate in an exchange exhibition with artists from the city's twinned city of Heidelberg. This was to mark 40 years of twinning between the two great university cities and to celebrate their rich artistic life. There had been regular art exchanges between the two cities in the past. The management committee made contact with the 'Heidelberger Künstlergruppe 79' to discuss an exhibition of work by members of both groups.

Munni Srivastava, a textile artist who frequently exhibited in Germany and had recently joined the committee, was asked to curate the exhibition and represent Cambridge Open Studios, using her German skills to publicise COS's activities. The East Exhibition in Heidelberg included the work of 13 COS artists: Virginia Albutt, Phil Cope, Lee Creswell, Robert Good, Sue Kafka-Ellis, Barbara McGirr, Rebecca Merry, Robin Stemp, Adrian Tuchel, Deanna Tyson, Marina Yedigaroff, Munni Srivastava and Liz Moon.

Thirty of the Heidelberg artists took part in the return exhibition in the Council Chamber of the Guildhall in Cambridge. The artists of the Heidelberger Künstlergruppe 79 were represented by Werner Schaub and Gisela Hachmann-Ruch and welcomed in Cambridge by Mayor John Hipkin

Enjoy our inspired works of art



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As the creators of high quality homes of distinction and character, we are delighted to continue our sponsorship of the region's leading art event for the fourth year.

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CAMBRIDGE OPEN studios 2007

Cambridge Open Studios exists for the purposes of promoting the making of original works of art and craft and to provide an opportunity for the public to become involved in the arts by meeting artists in their studios, seeing their work and how it is produced.

250 artists in Cambridgeshire open their doors for 4 weekends in July

Weekend 1.	July	07 – 08
Weekend 2.	July	14 – 15
Weekend 3.	July	21 – 22
Weekend 4.	July	28 – 29

11am – 6pm

www.cambridgeopenstudios.co.uk

FREE



Earlier this year, I spent a week in an artist's studio sitting for a portrait. This first hand experience of sharing the artist's studio, surrounded by recent and unfinished works made me aware of how important the studio is in the creative process. It is a very private and personal space.

Each summer Cambridge Open Studios gives us the chance to see for ourselves the studios of many artists working in and around Cambridge. It is evident to me that there are many people who have not yet discovered this and thus not taken up the invitation open to them. As one who only discovered the scheme through the invitation of one of the artists, I can promise a revelation, a secret wealth of talent and creativity.

The attraction for me has been to see how and where the artist work; what they are working on and what they have produced. As well as the opportunity to buy or commission an example of their work.

Can I urge you to share my pleasure in discovering these hidden gems of creativity and industry that are all around us in Cambridgeshire by studying this excellent guide and visiting some Open Studios this summer. You will be uplifted and perhaps find a work of art that you want to take home.

*Hugh Duberly CBE
The Lord Lieutenant of Cambridgeshire*

28. Cambridge Open Studios guide 2007. The first not to show any artwork on the front cover since 1995. Introduction by Hugh Duberly CBE, The Lord Lieutenant of Cambridgeshire.

and Munni Srivastava. It was a wonderfully varied exhibition, displaying challenging work of true originality, and it coincided with the 2005 Cambridge Open Studios.

Before returning the artwork to Heidelberg, Deanna Tyson organised an exhibition in the Cambridge Open Studios gallery at 12A in Fulbourn in August and early September. This gave people who had missed the Guildhall exhibition another chance to see the work before it returned to Germany.

Munni Srivastava

Munni originally comes from Varanasi in northern India. This ancient and beautiful city is sacred to Hindus and remains an important place of pilgrimage. Importantly for Munni's later interests, it is also a great centre for luxurious silk weaving. The beauty of these fabrics, that she observed from childhood in her mother's magnificent saris, sparked off a life-long interest.

When Munni's father was appointed ambassador to Germany, she was nearly at an age to go to university and, as she needed extensive medical treatment following a horse-riding accident some years before, it was decided that she would study in Germany. She obtained admission to Regensburg University where she read Political Economy which turned out to be very useful to her future business career. She enjoyed her university years very much, discovering European art and classical musical and making good friends.

Degree obtained, Munni came to Britain on a three-month stay, before returning home. She was staying with elderly and very protective English friends of her parents but, one day, she 'escaped' and went to the British Museum. She suddenly caught sight of a young man standing in front of an eighteenth-century clock. She recognised him as a fellow north Indian, they struck up a shy conversation and love blossomed. They soon got married in London and had a small reception for English friends, followed by the 'proper' Hindu wedding in India attended by 1,500 guests! They came back to live in London in 1967, in Covent Garden when the vegetable and fruit market was still there. When it was moved, the residents soon found out about the thousands of rats who had lost their meal ticket and Munni still remembers seeing a beautiful specimen outside her kitchen window. Sadly, she and her husband would separate after twenty years of marriage but remained good friends.

In 1967, however, fresh from university and now living in London, Munni had to decide what to do with her life. She had three great loves: books, textiles and art. The first one led her into a career in publishing. She worked for a variety of publishers, in increasingly senior management roles, and eventually started her own company in 1983.

Cambridge Open Studios

exists for the purposes of promoting the making of original works of art and craft and to provide an opportunity for the public to become involved in the arts by meeting artists in their studios, seeing their work and how it is produced.

As always open studios provides something for every taste. Use the Taster, Preview and Launch Exhibitions to help you plan which studios to visit in July.

For details of exhibiting artists please see: www.cambridgeopenstudios.co.uk (News & Events page)



Taster Exhibitions

Venue: Williams Art & Antiques (SBS)
No 5 Dale's Brewery, Gwydir Street, Cambridge CB1 2LJ

Date: Thursday 6 June to Sunday 29 June
Open: Monday - Saturday 10.00 am - 5.00 pm
Sunday 11.00 am - 5.00 pm

See CBS website (News & Events page) for details of exhibiting artists.

Accessible art - easy parking, just off Mill Road.

565 Exhibition in July will include artwork by Cambridge Open Studios artists. Artwork will be for sale but artists may want to have work on display at their open studios.

Venue: Habitat
Cambridge Retail Park, Newmarket Road, Cambridge CB8 8JL

Date: Saturday 14 June to Thursday 24 July
Open: Monday-Friday 9.30 am - 7 pm; Saturday 9 am-6pm; Sunday 11 am-5 pm

Cambridge Open Studios is delighted to continue their partnership with Habitat. The leading home interiors store will once again host a taster exhibition in their Cambridge store. Be inspired by the wide choice of styling ideas to buy for your home as well as a taste of artwork by artists who will be opening studios. An opportunity to see artwork and furniture together, instead of having to imagine how the artwork will look at home. Many CBS artists sell unframed artwork which you can frame to complement your home furnishings - Habitat have a wide variety of frame sizes and finishes from which to select.

Preview Exhibition



Venue: Cambridge Open Studios
Gallery 6 12A
12A High Street, Fulbourn,
Cambridge CB21 3DH

Date: Friday 6 June to Sunday 29 June
Open: Friday - Sunday: 10.00 am - 4.00 pm

A taster exhibition in Cambridge Open Studios Gallery 6 12A. An opportunity to plan which studios to visit in July. Artwork in this exhibition will be for sale. Artwork will be for sale but artists may want to have work on display at their open studios.

2008 Launch Exhibition

Venue: The Perse School
Hills Road, Cambridge CB2 8QP

Date: Saturday 29 June
Open: 10.00 am - 4.00 pm

Cambridge Open Studios are grateful to The Perse School for their support with the Launch Exhibition. The school hall provides a venue in which to exhibit large scale pieces of artwork. The exhibition will give a taste of what visitors can expect to see when they visit open studios in July. Artwork will be for sale but artists may want to have work on display at their open studios. Good access by public transport!

Demonstrations: visitors will also be able to watch demonstrations by artists in the Saguosch ArtBus - for further details see www.camopenstudios.co.uk

CAMBRIDGE OPEN studios 2008



275 artists in Cambridgeshire open their doors for 4 weekends in July

Weekend 1. July 05 - 06
Weekend 2. July 12 - 13
Weekend 3. July 19 - 20
Weekend 4. July 26 - 27

11am - 6pm

www.cambridgeopenstudios.co.uk

FREE



Three works of art that I have acquired recently have given me particular pleasure. One is a painting of great intensity, colour and energy - the work of a British artist, well known in New York in the 1970s and 1980s, who after many years of quiet retreat has once again emerged to face the challenges of the commercial world; the second is a sensitive still life, the work of an unemployed refugee, for whom the expression of his creativity is a route to his integration in an unfamiliar society; the third is wonderful sculpted gold ornament, acquired from a young jeweller who has now begun to establish her name. In each of these very different situations, the opportunity to talk to and learn from the artist something of his or her way of working, of thinking and of creating has been a privilege and a delight.

Cambridge Open Studios this July offers us a rich opportunity to explore enjoy similar experiences this summer. Many of you will already in previous years have spent happy hours exploring the studios of Cambridge and Cambridgeshire's many artists; but for some of you, this may be a first recognition of how much creative skill and imagination lurks semi-hidden immediately around us. Nothing can give more pleasure than to see how and where the artists work, to have the opportunity to understand something of their thinking, to see what they are in process of producing and what they have ready for sale.

Do take up this wonderful opportunity to use this well designed and mapped guide to visit some Open Studios this summer, to explore the region's talents, to gain inspiration and I hope perhaps to find a work of art which you just have to acquire for your longer term enjoyment.

Deborah Swallow
Märit Rausing Director
Courtauld Institute of Art

29. Cambridge Open Studios guide 2008, with the introduction by Deborah Swallow, Märit Rausing Director, Courtauld Institute of Art.

Simultaneously, her interest in textiles continued. Very impressed by traditional American quilts she herself worked along those lines, but soon judged the result to be derivative. She needed to find her voice. She attended several summer schools in America with Libby Lehman, one of the innovators of the art quilt. This was a revelation, as she needed to find a way to break out of the purely craft angle and burst into art. In the late 1990s she found her medium. She began creating wall hangings that combined some elements of quilting, European hand and free-motion machine embroidery with Indian embroidery techniques. The work was abstract, very much inspired by Hindu philosophy, religion and poetry. At that time textile art began to be taken seriously, at least in America.

Gradually, Munni started exhibiting in Germany, America and Japan. Combining the demands of her publishing company with producing her art became increasingly difficult, and in the early 2000s Munni decided to give up her offices in London, use freelancers and work from home. The digital revolution made that possible. This meant moving from her London flat, as she needed enough space to carry out her dual activities. She eventually sold her company in 2011 – but the question was where to move to. She had a chance encounter with Ronald Pile, who had been the highly successful director of the Primavera Gallery in Cambridge. After selling Primavera to its new owner, Jeremy Waller, Ronald bought a near derelict old house in Ely, across from the cathedral green, restored it beautifully and opened an art gallery there. The building was to be bought some years later by the ceramicist Angela Mellor, who now runs it as a private gallery. Ronald offered an exhibition to Munni in October 2003. She had, of course, visited Ely before but the beauty and friendliness of the place, the proximity to London and good railway links, convinced her to move to Ely in the spring of 2003.

Knowing nobody in the city but familiar with Cambridge Open Studios from previous visits, she joined COS to meet people and make friends, both among fellow artists and COS visitors. For over six years she opened her studio every year and made several real friends as a result. She soon volunteered to join the management committee. Her German language skills facilitated the organisation of the COS exhibition exchange with Heidelberg in 2005, and her publishing experience was invaluable when COS went through its major restructuring in 2010, as she took on responsibility for the production of the guide for two years' running.

Munni's work has been purchased by the Victoria and Albert Museum and other major national and private collections in Germany and America. After a period of ill-health, Munni is starting work afresh and looks forward to exhibiting again. She has remained a loyal member of Open Studios.

Artwork displays in local businesses

COS asked artists to provide work that could be used in various promotional window displays in Cambridge and in the surrounding region, through its links with local businesses,. In 2005 this was organised by Christine Fox, Liz Greig, Liz Moon, Jeremy Mulvey and John Pocock. Some of the shops and organisations that hosted the displays were: Cambridge Central Library; Cambridge University Press Bookshop; Goldings in Newmarket; Harts Art Shop in Saffron Walden; Heffers Bookshop; Heffers Art and Graphic; Pocock and Shaw, Newmarket; Tindalls, Ely⁶.

Miscellaneous matters

Open Studios Network

Whilst the Arts Council England had been fairly positive about supporting Open Studios in England, they withdrew the funding for the Open Studios Network East and it was left to the regional Open Studios organisations to continue organising their biannual meetings. Rebecca Merry had taken on the responsibility of representing COS both here and at the national venues.

The Open Studios Network East appears to have run into the sand since then.

OWN ART programme

Limping along in the background was another programme that aimed to make it simpler for people to purchase art. This had originally come under the name of 'I Free Art', was later rebranded as the 'National Art Purchase Plan' and, by 2004, was rebranded again as 'OWN ART'. The idea was that you could take out a loan from OWN ART to purchase a piece of artwork from a participating artist or organisation. It failed to find resonance with Cambridge artists. For a short while, the COS 12A Gallery in Fulbourn had the one and only COS artist licence for the scheme. However, it too, just seemed to peter out.

An online search did find Own Art as still active at <https://www.ownart.org.uk/>.

⁶ *I actually have a fond personal memory of exhibiting a photograph of fish scales through the microscope in the fish and chips shop in Sawston!*

Friends of Cambridge Open Studios

Another COS initiative was the Friends of Cambridge Open Studios scheme. This is mentioned in the minutes of the May 2006 management committee meeting, with Carle Stephen being named as the Friends' coordinator. The next mention is in the management minutes of April 2008. Apparently, a new Friends leaflet had been created and the intention was to circulate this, but there appeared to be a poor response to action this.

COS newsletter

Antonio Galloway had been the editor of the COS newsletter for a number of years, before she stepped down in 2006 and the newsletter was discontinued. Sadly, the COS archives do not contain any examples of the newsletter or information on its frequency.

Deanna Tyson stepped down after four years as the artists' coordinator at the 2008 AGM, staying on as a general committee member.

Storm clouds on the horizon

Cambridge Open Studios had benefited from an Arts Council England grant for the years 2005 to 2007, after which the grant ended. There had been reductions in local authority budgets, and this resulted in reduced funding coming to COS. On top of all this, the number of participating artists dropped for the first time in Cambridge Open Studios history, resulting in a reduced budget and deficit of £2,010 in the 2007 accounts. The reduction in participants was in part due to an insistence that new members take part in the annual seminar – in the past, only a proportion had done so. Fortunately, there was still £16,530 in the COS account at the end of 2007. With an additional one-year exit grant from Arts Council England and an increase in membership again in 2008, COS gained a temporary reprieve.

Bringing art to life

Rheebridge is committed to working with local organisations who make a positive contribution to the world we live in.

That's why we are proud to be supporting Cambridge Open Studios, who bring to life the work of local artists working in a wide range of media.

To find out more about our ethical approach to business, the environment and local community please visit: www.rheebridge.co.uk or call 01223 264886

Rheebridge

angel investment - property development
social enterprise

2008 Launch, Preview and Taster Exhibitions

For details of exhibiting artists please see pages 9, 11 and 13 and also www.cambridgeopenstudios.co.uk (News & Events page)

As always open studios provides something for every taste. Use the Taster, Preview and Launch Exhibitions to help you plan which studios to visit in July.

Cambridge Open Studios

exists for the purposes of promoting the making of original works of art and craft and to provide an opportunity for the public to become involved in the arts by meeting artists in their studios, seeing their work and how it is produced.

CAMBRIDGE OPEN studios 2009

200 artists in Cambridgeshire open their doors for 4 weekends in July

Weekend 1.	July	04 – 05
Weekend 2.	July	11 – 12
Weekend 3.	July	18 – 19
Weekend 4.	July	25 – 26

11am – 6pm

www.cambridgeopenstudios.co.uk

FREE

Life in Cambridge is transformed during July when doors open in many art or craft studios scattered throughout the County. Here artists welcome their visitors, and reveal personal work areas which may contain controversial ideas. These ideas in turn influence their methods, which then form the completed work of art.

Mostly we work alone in our studios, endeavouring always to push towards new concepts, sometimes not fully understood until the completion of the series of art works. This isolation is usually welcome, but the Open Studios temporarily changes the year's work pattern. It encourages the giving of friendship and support to fellow artists, and through opening studios we discover the pleasure of sharing our private spaces and thoughts with discerning visitors, who also search for the meaning or reason behind the art. They may challenge the route with good arguments and shared laughter. This creates new friendships which emphasize how differently each person can think, with the inventive artist always seeking development and when necessary new growth and change.

This excellent Guide to Cambridge Open Studios was originally designed by the sculptor, Abbas Hashemi. It shows with clarity what is to be found in the diverse artists' studios or their chosen exhibition spaces to enable visitors to select and enjoy their choices. The maps further ease the search for isolated workshops in remote parts where artists work.

So come and join the celebration and support the arts in Cambridge, 2009.

Christine Fox.

Christine Fox
Sculptor, Studio no. 121
1974 Founder Member

30. Cambridge Open Studios guide 2009, with the introduction by Christine Fox, one of the 1974 founders of Open Studios in Cambridge.

COS in trouble 2009

Chairman Heidi Lichterman steered COS into 2009. Heidi and the management committee had to find a solution to address the significant loss of the Arts Council Grant and a drop in membership.

What happened during the coming turbulent period was well documented and I also had a part in it. This and the next chapter cover the events in some detail for the record, and as a useful case study for other Open Studios or organisations finding that they have to tackle similar difficult decisions.

I leave it to the reader to decide if they want to follow every detail or to skip some sections.

The great recession

The COS years 2008 and 2009 were set against a backdrop of a global recession.

Defaults on so-called 'sub-prime' mortgages (mortgages to clients with low income and poor credit) in the US, the world's largest economy at the time, triggered a credit crunch in 2007/2008 that would reverberate around the world and have an impact on the UK economy. It triggered what is now regarded as 'The great recession 2008-2013'. The UK's economic activity, as measure by GDP, decreased sharply. The housing bubble of the previous years burst and banks had to be rescued. With a lack of business investment and an economy dominated by service industries, job losses and unemployment rose.

COS November 2008 to April 2009

This was not a good time to try to find grants from authorities and agencies, never mind trying to find business funding.

With a reserve in the bank, and anticipated income from membership and COS participation fees, planning for the 2009 Open Studios initially continued as normal. In April 2009, the Treasurer was able to report that, up to that date, expenditure was within the amount budgeted. However, membership and participation income was down by 12% and 6% respectively. There were only 284 members in 2009, compared to 343 in 2007. Jane Gaskell was finding it difficult to sell advertising in the guide, another usual source of income. She worked hard, looking for funding to replace that lost.

The committee arranged a brainstorming session on the issue of funding and the future of COS beyond 2009. COS members were invited to attend and send in their feedback, ideas and suggestions in advance of the event. Even former management committee members were invited, a move seen as controversial by some.

The Extraordinary General Meeting, June 2009

The Extraordinary General Meeting was held on June 15, in the function room at the Six Bells, in Fulbourn. Sixty-two members, including the management committee, attended.

Management committee

- Heidi Lichterman (Chairman)
- Martin Tyson (Treasurer)
- Slawko Berezynskyj (Committee)
- Mercedes Owen (Committee)
- Bruce Pearson (Committee)
- Mary Rodger (Committee)
- Deanna Tyson (Committee)
- Sebastian Carter (Company Secretary)
- Jane Gaskell (Administrator)

The aim of the meeting was to discuss the future of Cambridge Open Studios. Decisions would not be made until the Annual General Meeting on November 1.

According to the minutes of the EGM, it was a lively session. A variety of ideas was bounced around, including:

- Charging for the guide.
- Was a guide really necessary?
- Getting more volunteers to do work so the Administrator could concentrate solely on grants.
- Members should pay more.
- Artists paying 20% commission to COS.
- Using the gallery space to generate income, for example by running workshops etc.

An important point, made by members, was that COS should 'get back to basics' and drop the time-consuming jobs that were required by funding bodies when making their grants.

A number of members thought that COS was still great value for money, compared to the cost of art and craft fairs, with the additional cost of travel and accommodation if they took place some way from the artist's home. For example, Sally Reilly commented that the fee for her stand for three days at the Hatfield Pottery Festival was £500, making COS, with a potential for eight days of exhibiting for £140, very cost effective.

The Treasurer Martin Tyson presented his document 'The Way Forward', based on the hard financial facts. If the membership numbers stayed the same, he proposed the fees rise for membership and participation, as shown in table 1:

Table 1. Proposed fees based on membership numbers for 2010

Membership numbers	Membership fee	Participation fee
Same as 2009	£40	£200
10% lower than 2009	£50	£225
25% lower than 2009	£75	£250

If a budget could not be set or met, then COS would have to be wound down, with existing members having the £1 liability stipulated in the Articles and Memorandum of Cambridge Open Studios.

His report was followed by a vote approving an interim membership fee of £50 and a participation fee of £275⁷, for the period of restructuring and rethinking the way forward.

The meeting ended with Jane Evans proposing, and Sebastian Carter seconding, the motion that Roger Coleman would set up 'The Way Forward Group', to come up with a solution for the future of Cambridge Open Studios.

This was the second time Roger Coleman would make a significant impact on the structure and future of Cambridge Open Studios, since being involved with the setting up of COS as a co-operative company. It was a fortuitous coincidence that Sally Reilly had a partner, Roger, who was well versed with setting up arts organisations and could provide some direction. This time round, it was his past experience in dealing with art-and-craft-groups, company crises and finding successful solutions, that would come to the fore.

⁷ This may actually have been £225, with £275 being a misprint in the signed EGM minutes.

Roger Coleman

Roger was born into a practical and creative family of artisans in 1943, and, thanks to the 1944 Education Act, the first member of his family educated beyond the age of 14. His father and grandfather worked together as die-sinkers and engravers, specialising in the design and hand-production of steel rollers used to manufacture lace-paper doilies. From an early age he was encouraged to draw, and to learn some basic engraving skills, at the tiny family workshop overlooking the Karl Marx Memorial Library in Clerkenwell Green, London – at that time a warren of small workshops and now a trendy area full of creative firms and smart flats. He went from school to Edinburgh College of Art and Edinburgh University, leaving after 5 years with an MA in Fine Art Practice, Art History and Philosophy.

Coming from a crafts background, to confront what he perceived as an elitist arts establishment, he explored alternative approaches to art practice which helped him secure a post at Leeds School of Art, then, along with Bradford Art School, home to counter-cultural ideas and radical new developments in the arts. In 1968 Roger became a founding member of the community-based performance arts group *The Welfare State* (www.welfare-state.org) which, up until its finale in 2006, was to play an influential role in the alternative arts movement. The Arts Council became very interested in these unconventional 'new activities', funding several 2-3 day, 'awareness-raising' events around the country, including a 1969 festival of street arts and performance at Hebdon Bridge, organised by local practitioners.

Roger's three, proactive years at Leeds resulted in a move to become senior lecturer at St Martins School of Art in London, but he resigned after two years to engage in community action. He helped set up the alternative newspaper, the Islington Gutter Press, and became part of the squatting movement, challenging the demolition of viable buildings lying empty for years, when they could be housing those in need, prior to setting up Pitsmore Builders in a run-down area of Sheffield. There he completed a training course in joinery and began designing and making furniture, before returning to London, where a friend had developed multiple sclerosis.

Rachel was on the verge of being put into institutional care by her local authority, as her flat was not suitable and no alternative accommodation was available. Together with some of Rachel's friends, Roger succeeded in convincing Camden Council that the problem was not her condition but the design of her flat. In 1981 design for disability was in its infancy and Camden Council had no in-house expertise. Instead, Roger helped draw up plans and went on to make and install a new kitchen that was to change Rachel's life. Rachel wanted something the neighbours would be jealous

of, not a 'wheelchair kitchen', and the final, mould-breaking design proved that practicality could go hand in hand with style and attention to detail.

As a result, Roger was recruited by Ken Livingstone's Greater London Council Enterprise Board and found himself running *London Innovation*, one of five London Technology Networks, and developing socially-useful products and services, to improve the lives of people of all ages and abilities, and to generate new employment in London. These included a 'neater eater' to help people with intention tremor feed themselves, and a seating system that allowed disabled and able-bodied children to learn together in the same classroom.

"Then", Roger commented, "furious with Livingstone's left-dominated GLC flying the red flag above County Hall, just across the Thames from the Houses of Parliament, Margaret Thatcher decided to disband the GLC and with it the Enterprise Board... and now the once proud County Hall is home to a McDonalds fast food outlet!"

Roger and London Innovation Chairman, Richard Fletcher, had foreseen problems on the horizon and set up a trust fund to protect staff and project workers against redundancies. Nevertheless, Roger was left with the daunting task of counselling staff facing redundancy and helping them seek alternative employment: a burden that took its toll on his health.

During his recovery, Roger won a post as Senior Research Fellow at the Royal College of Art (RCA), where he set up an action-research centre exploring the design implications of an ageing population and the integration of disabled people into everyday life, which he described as 'Inclusive Design'. He remained at the RCA for 18 years, becoming the first Professor for Inclusive Design in the world in 2000, and going on to initiate a 'Design for Patient Safety' programme with the NHS in 2004, to reduce medical errors and adverse events in healthcare.

Retiring in 2008 at 65, Roger applied himself to documenting his local Fen landscape. Having trained as a fine artist and drawn all his life, he began using a pocket camera as a visual notebook. Gradually photography took over from drawing and a medium-format camera was acquired as he systematically recorded the Fenlands around the Isle of Ely, and later out towards March and Wisbech. He was so systematic in his exploration and documentation of the Fens that Sally remembers on one occasion, when she rang to find out where he was and when he might get back, he replied:

"I'm just coming into Sector 7!"

Joining COS in November 2008, Roger first opened his studio in 2009, the same year that he offered his help at a critical moment.

The Way Forward Group Report, August 2, 2009

The Way Forward Group, set up by Roger Coleman, had the following terms of reference, agreed with the COS Chair, Heidi Lichterman:

To explore future possibilities and formats for Cambridge Open Studios, bearing in mind:

- The pressing need for COS to be self-funded in the immediate and longer term.
- The aims and objects of COS as set out in its Memorandum and Articles of Association.
- The need to deliver value for money to the membership.
- The need for COS to fully exploit the potential of modern communications media and technology.
- The need to rebuild the organisation's reserves after this year's deficit.

The group member and their roles were:

- Roger Coleman (Chair)
- Members views: Neil Christie (later withdrew due to other commitments)
- Other Open Studios: Jane Evans
- Activities: Cathy Parker
- Website: Karen Jinks
- Finances: Roger Coleman

The 47-page report dealt with a range of issues as part of its fact-finding, including:

- Overall situation
- Members' views
- Other Open Studios organisations
- Website
- Activities
- Finances

The situation at the end of the 2009 Open Studios

After the completion of the 2009 Open Studios, the actual COS income for the past year had been £25,000 less than in the previous year, the major losses being due to losing grant income and a reduction in membership and participation contributions. COS had made a considerable saving of £10,222 through reduced guide production and office costs, however, under the current system, achieving the remaining £9,361 savings required was not possible. Increased subscriptions alone were unlikely to be able to fill the gap. The report stated bluntly:

“As a consequence, corrective action must be taken before the AGM in November.”

Member’s views

The call for members’ views, prior to the EGM, and those received afterwards resulted in an initial wave of comments from a significant percentage of the COS membership, some supportive, others providing constructive and critical feedback. There was a further wave of 35, mainly supportive emails, in response to two separate and highly critical, even vitriolic, anonymous emails sent by ‘The Ghost in the Machine’ and ‘Pablo Picasso’. Where questions had been asked, or clarification asked for, the Chairman, and also past Coordinator Sally Reilly, responded. All the emails were accessible and reviewed by The Way Forward Group. Names of senders were removed for privacy.

The messages were mainly concerned with the following issues:

- Cost of membership and participation.
- How money was spent e.g. Administrator’s salary, premises and office costs.
- Them and us – no longer feeling like an artists’ cooperative.
- Difficulty of joining requirements – participation form, image requirements, CDs, compulsory seminar.
- Financial situation.
- Too much administrative work for the committee, not enough volunteers, need for paid assistance.

The report went on to identify three different points of view from the members:

1. Those who thought COS ‘knocks the spots off neighbouring counties’, was a great organisation, cheap at the price, and should carry on as it is.
2. Those who thought the organisation had grown too diverse in its activities and should ‘get back to our core business’, i.e. opening studios to the public in July.

3. Those who thought COS was far too formalised, objected to the costs, the office and administrator, and thought it should return to a less formal and much cheaper way of operating.

Opinions diverged most in the responses from COS members. There were those who were also members of professional societies, or took part in the higher end arts and crafts shows. They favoured view 1. In contrast, COS members who were entering participation for the first time were affected by the high cost of housing and studio accommodation in the UK and did not expect to make substantial sales. They preferred view 3.

All members appeared to support a move to streamline and focus the organisation, with improved communication, and a reduced administration and information load. If COS could offer better value for money, be self-funding with only a modest rise in members' contributions, then few would object.

There had, however, been one major criticism in the way COS had developed

“There is a rift between the committee and sectors of the membership, which needs to be addressed.”

For many members then, as now, there was not a real understanding or appreciation, that we are all owners of a cooperative. **We elect the management team from equals amongst us** to take responsibility for the proper running of the organisation, to bear the full legal and financial responsibilities of company directors, to make the hard decisions.

Yet, the perception at the EGM was not that COS, as a whole, had to respond to a crisis, but that the committee had simply decided that the membership subscriptions had to go up.

Other Open Studios

Cambridge Open Studios was not alone in facing a crisis. Other Open Studios had either faced one in the past or were doing so now in 2009. These crises fell into one of two categories, lack of money or lack of volunteers. COS seemed to be facing both. Norfolk & Norwich had similar fees to COS and was suffering from Arts Council cuts. Dorset Art Weeks had their volunteer crisis several years before COS and changed from a membership organisation to a charitable trust. All other groups Jane Evans talked to charged considerably higher fees. Furthermore, in contrast to COS, they all had considerable in-kind help from their county arts officers, as well as access to suitable equipment, and were therefore able to run their organisations with a smaller administration.

The COS website

Based on information from the webmaster, Slawko Berezynskyj, the COS website was already 'centre stage'. It played a pivotal role in COS administration, guide preparation and communication with members. The membership secretary could remotely access the database and work from home. The only paperwork required was the annual membership renewal form. The situation was similar for participation. Guide entries were generated automatically, right down to formatting, and the information exported directly to the printers, dramatically reducing costs. Images and maps were available digitally.

Slawko had already considered a range of improvements, which were either in hand or could be implemented at short notice with modest investment, for example:

- Revised front page with key information.
- Improved navigation for users and members.
- Downloads and online entry of members' data (with an editorial filter if required).

Longer-term improvements could include:

- Interactive map.
- Improved searching (e.g. all potters in Fordham open on second Sunday).
- Improved printing (in guide page format).
- Favourites system for visitors.
- Password-only access to a members' area.

COS activities

The report also looked at the range of COS activities. These had started in the past with just the aim of organising the July Open Studios. The tasks grew with increasing membership, a more sophisticated guide and website, and this created additional burdens for both the COS administration and members. Seminars and proofreading days grew out of a need for additional supporting activities.

A number of peripheral activities had been introduced, including exhibitions, calendars, post card services and Christmas exhibitions.

Roger created a visible way of rating the activities promoted by COS as an organisation, with scores for costs and the amount of time and effort they required by COS, participating artists and

volunteers. I have amended this slightly to be more understandable (table 2) by adding a DECISION column.

A decision on whether to keep or abandon a promotional activity could be made by looking at the degree of impact each item had achieved in 2009, and its cost to the organisation in terms of time or money. For example:

- The guide, website and publicity all had a high impact that justified their cost to COS – they would be kept.
- Street banners had an intermediate impact but were affordable to COS at the time. They could be kept.
- All other promotional activities had a low or lower impact in 2009, yet took up a significant amount of COS time or money. These activities could be dropped.

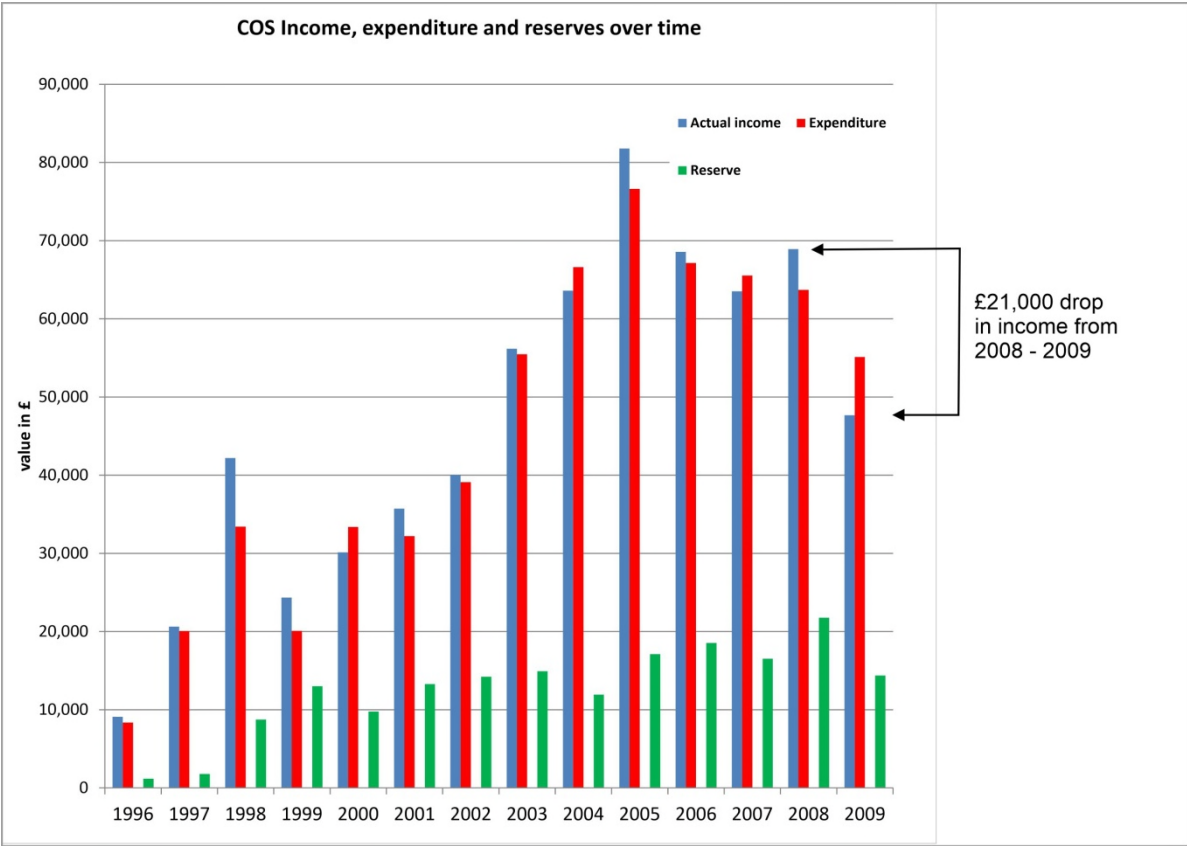
The black bar indicates the break point between which activities were to be kept and which abandoned.

Table 2. Looking at the activities promoted by COS, their impact, the cost in time and money, and the decision on whether to retain or lose them. Vol. Time = Volunteer Time. Green = positive, Orange = intermediate, Red = negative. Impact x time or cost = Decision

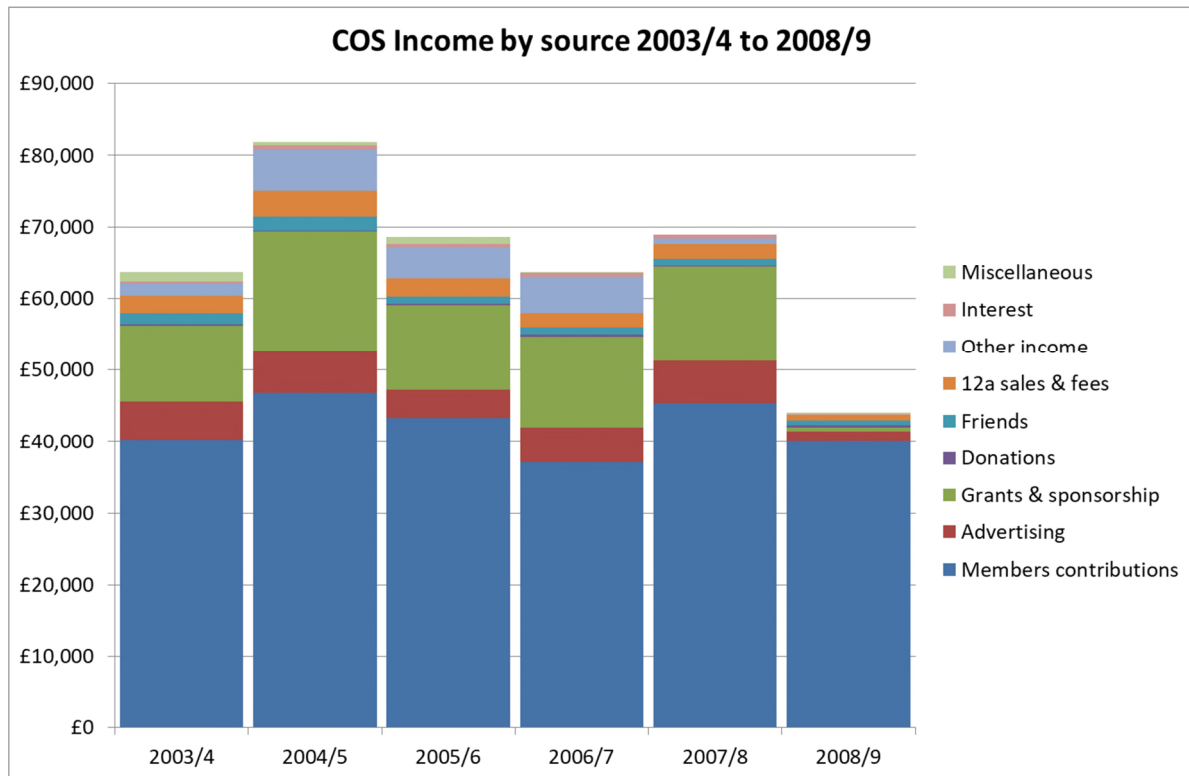
Promotion by COS	Impact		COS £	Artist £	COS Time	Vol. Time	Artist Time		DECISION
Guide	Green		Red	Red	Red	Red	Yellow		KEEP
Website	Green		Red	Yellow	Red	Green	Yellow		KEEP
Publicity (mags, paper, TV, radio)	Green		Green	Yellow	Red	Yellow	Yellow		KEEP
Street Banner	Yellow		Green	Green	Green	Green	Green		KEEP
Publicity (internet)	Yellow		Yellow	Green	Red	Green	Yellow		LOSE
Window Displays	Yellow		Green	Yellow	Red	Yellow	Green		LOSE
COS Exhibition at other times (Xmas)	Yellow		Red	Green	Red	Red	Green		LOSE
Launch/Preview Exhibition	Red		Red	Yellow	Red	Red	Yellow		LOSE
COS gallery	Red		Yellow	Green	Red	Red	Green		LOSE
Calendars	Red		Green	Green	Yellow	Yellow	Green		LOSE

Finances and past performance based on the Annual Accounts

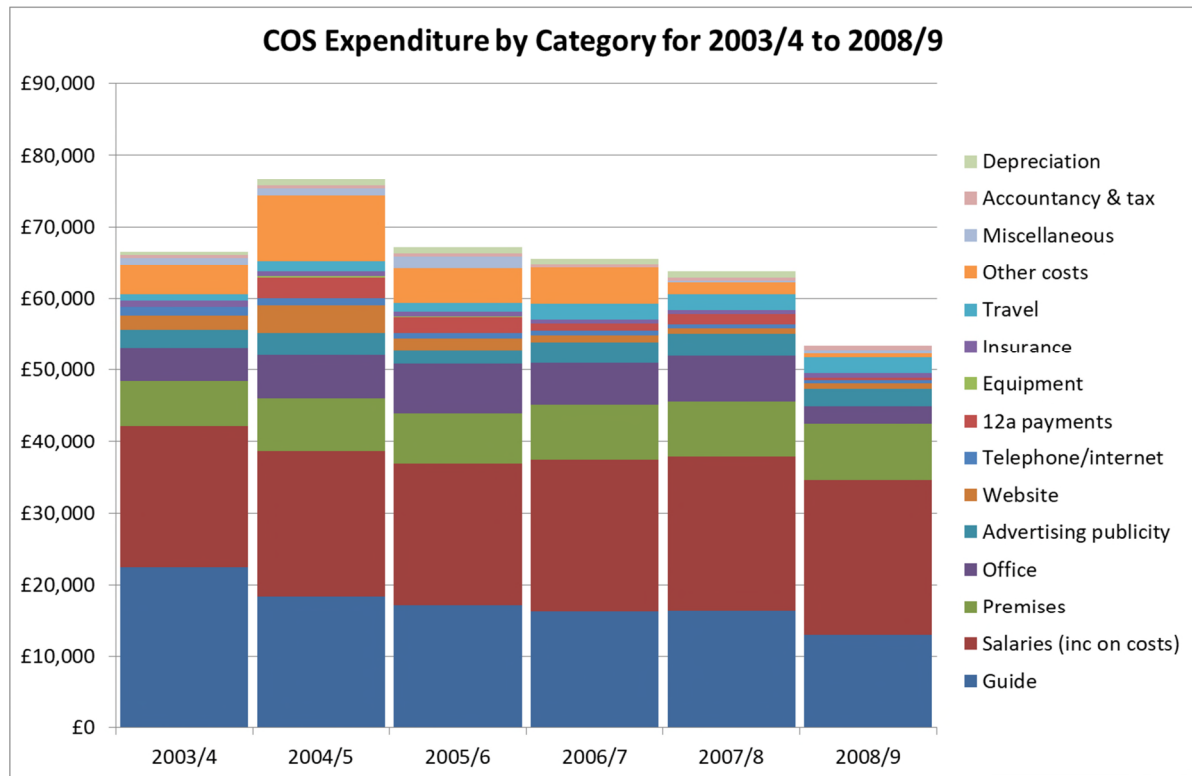
The stark financial realities that were affecting COS could be seen from the company accounts for the years leading up to the 2009 Open Studios, and the 2008/2009 year itself. They have been visualised here in three charts, using the raw data from the original report (figures 31 to 33).



31. Cambridge Open Studios income, expenditure and reserves 1996 – 2009, showing the dramatic drop in income for 2009, due to the loss of grant funding.



32. The sources of COS income, showing the importance of membership contributions and the negative effect of losing grants and advertising.



33. Expenditure - showing that the significant three expenses were the guide, salaries and the premises. Also demonstrating the year on year reduction in the cost of the guide booklet.

In brief, the recommendations to the management committee from the Way Forward Group regarding cutting costs and restructuring were that:

- *Immediate steps should be taken to address the shortfall in income and stabilise the cash flow. Includes:*
 - *Asking for an early members' subscription to plug the gap.*
 - *Reassuring members that plans aim to reduce costs significantly.*

- *Look for additional immediate assistance in-kind (or cash) from regional organisations.*
- *In the longer term:*
 - *Aim to reduce administration costs significantly.*
 - *Streamlining COS activities.*
 - *Reducing demands on the committee.*
- *Reduce cost of premises.*
- *Reduce the ‘them and us’ split:*
 - *By increasing democracy/participation*
 - *Enhancing the feeling of belonging to an artists’ co-operative.*
 - *Increasing a sense of ownership/loyalty.*
- *Refocussing of COS as a member-centric organisation by:*
 - *Delivering benefits for members by enhancing value across the year.*
 - *Creating a members’ forum on the website.*
- *Simplifying the application process and form filling.*
- *Retain the guide.*
- *Enhance the website.*
- *Raise funds by*
 - *Encouraging member organised events with no resource cost to COS*
 - *Encourage growth of a vibrant COS ‘fringe’ during July.*
 - *Seek external funds.*
 - *Build case for economic benefits of COS for region.*
 - *Build case for benefit of encouraging and advancing arts and public engagement.*
- *Stressing loss to local economy if COS fails.*
- *Explore alternative models to COS:*
 - *Change to non-membership/charitable trust/subscription organisation.*
 - *Compare to other Open Studios organisations.*

As part of the immediate term, the Way Forward Group recommended that the following options should be put before the members, at or prior to the AGM, to vote on their preferred solution:

- ***Cease trading through a members’ solvent liquidation (end of COS as we know it).***
- ***Continue as we are, and raise subscriptions significantly.***
- ***Restructure to significantly reduce costs (of administration, office and premises) with a modest increase in the members’ subscriptions due on October 31st.***

Dramatic decisions

The COS year typically ended in November, when the first of two major cash injections would begin to arrive for the coming year, in the form of membership subscriptions (due by the end of December) and participation fees (due by the end of February). The income for 2008/2009 was already down by more than £25,000 and it was the reserve from the previous year, as well as the work done by Jane Gaskell and the committee to reduce costs, that ensured that COS could be funded through to the July Open Studios. Decisions had to be made in August 2009 on the direction going forward and on how to fund Open Studios in 2010.

Loss of administrator and webmaster

Faced with an existential crisis, it was obvious from figure 33 that the combined costs of nearly £30,000, of the salary and the rent for the premises in Fulbourn, were the major factors where significant savings could be achieved, relatively quickly, in the short term.

Thus, at a management meeting on August 10, 2009, Jane Gaskell was given verbal notice of her redundancy, to take effect from September 1. The decision was based on the advice of the COS external auditor – Cambridge Open Studios would otherwise run out of money. Shocked and understandably angry, having dedicated seven years to COS, Jane immediately challenged the legality of the decision and how it had been made. She then turned around, walked out of the meeting, and would never talk to the chair again.

The formal “Termination of Employment” was given to Jane on August 27 and included her seven weeks’ notice, with her post ending on October 16. By then, the damage to what had been seven years of a good working relationship had been done.

The harsh reality was that, if COS had continued trading as before through August 2009, it would have passed the point where its reserves would be sufficient to pay Jane’s notice period and redundancy, along with other outstanding debts and financial commitments. Even then, rent and other obligations had to be shed at the earliest opportunity. The estimation at that time was that COS had just three weeks in which to take action if insolvency, and all it entailed, was to be avoided. Prompt action ensured that Jane was paid in full and COS lived on.

Despite this, Jane Gaskell acted professionally in assisting the COS management team with the transition until she left.

Slawko resigned from the management committee on August 4, after a meeting the previous day, for which there are no minutes. He withdrew support for the website and closed it down, retaining all the data, on the basis that he owned the intellectual copyrights of the software databases that he had set up as part of the COS website. This suggested that he too was angered by the direction and actions of the management committee, and felt that his investment in time and effort over seven years had been under appreciated. Unfortunately for COS, Slawko refused to cooperate in the transfer of the name and URL, and also refused to transfer any of the content to COS, thus severely compromising the setting up of a new independent site.

COS suddenly found that it was now without a website and had lost all its members' online data and databases. All that was left was a landing page for COS online.

Cambridge Open Studios was not a happy place at this moment in time.

An ordinary member's view – Mary Rodger

Amongst the minutes of meetings and the occasional, sometimes angry correspondence during this short period, I found a contribution by one of the committee members. It was in an A4 envelope that contained some of the heated correspondence, separate from the formal committee minutes.

Mary Rodger had written a heartfelt and beautifully worded letter that encapsulated the atmosphere at the time, both within the membership and the committee. The letter was intended to be read out at the AGM but never appeared. Here it is in full, with Mary's permission:

Cambridge Open Studios — statement from a committee member

Thank you for allowing me this short time to speak, and please forgive me reading this statement — this is a difficult time for me and the rest of the committee, and I fear that if I rely on speaking from the heart I will not only become emotional, but forget some of the salient points that I want to put across.

My name is Mary Rodger, and I am currently a member of the Cambridge Open Studios committee. Over the past few months, committee members, including myself, have been on the receiving end of a great deal of criticism — that we are remote power-seeking, incompetent and inefficient. Some members did not even have the courage to put their names to their criticisms. For the good of COS we have chosen not to respond to these attacks, many of which are ill informed, but now I want to give you some personal insight — I think we have a right to reply.

I have been a member of COS since 2003. I am not a professional artist, I paint for pleasure, and COS has given me an opportunity to exhibit and sell my work, which I would not otherwise have had. For this I am extremely grateful.

In the early years, I filled in my forms, put on my exhibition each summer, did my voluntary tasks as requested, and kept my head down. I found the organisation a bit daunting to be honest, all the form filling, deadlines, and perceived bureaucracy. But as the years passed, my confidence grew and I felt ready to take on a bit more. After all, we all know that Open Studios doesn't organise itself, and it was obvious to me that a few people were taking on a lot of extra responsibilities to ensure its smooth running, for the benefit of people like me. As is so often the case, the few were working hard for the many, and I thought it was time I started to put something back. So when, two years ago, I was asked to take over the mentoring scheme, and a year later, to join the committee, I agreed, somewhat hesitantly, and was voted in at the last AGM. So as you can see, I am a pretty recent recruit. At first, everything was fine, if a little confusing. I attended my first few meetings, and listened to people talking about finance, funding bodies, and all manner of things of which I knew nothing. Watch and learn, I thought, just watch and learn. It will all become clear soon. I did what I could to help, this mainly entailed going into the office to help with the paperwork — mundane, but it needed to be done, and I wanted to feel that I was contributing, and I carried on running the mentoring scheme.

However, early in 2009, the message was becoming loud and clear to even my non-financial brain — we were rapidly running out of money. The economic downturn which is affecting so much of the country, was now hitting us hard. Our sources of funding had dried up, prices were rising, and the cost of running COS as it was, could not be met. Suddenly, being a committee member took on a whole new meaning, and one which was alien, and frankly frightening, to me. But this organisation, which is so precious to so many people, was in trouble, and it had happened on our watch, so it was up to us to try and find a solution. This was, of course, much easier said than done. Most of us are just ordinary people — at the outset we knew little about finance, budgets, employment matters or company law. But the membership had elected us, a small group of individuals, and placed their trust in us, so it was imperative that we acted responsibly, and to the best of our abilities. We called an Extraordinary General Meeting in June, and explained the situation as we knew it. There was strong feeling — quite rightly so, it showed that people cared. As a result a sub-committee was formed to trawl the membership for their views, and taking these into account, try to establish options for ways forward.

Since then, things have moved rapidly. I cannot begin to tell you how many hours we, the committee, have spent working on this. Hours when we should have been in our studios producing

our own artwork. How many e-mails, phone calls, meetings, time spent researching — this has consumed our lives for the past few months.

We have made mistakes — and I challenge any of you to say that you have never made a mistake, especially when dealing with a situation in which you have absolutely no expertise or experience. When we have got things wrong, we have owned up to it, and tried to rectify it as best we could. But the one thing that we could not put right was, we did not have enough money to continue running the organisation in its current form. We could not afford to pay the administrator, so sadly that post has had to go. And just to clarify one thing — it is the post that is redundant, not the person. We are not allowed, by law, to anticipate income, so although we might reasonably say that by the end of 2009 we will be in the black once again, we would be in big trouble legally if we made this assumption. And in any case, we still had to cut our costs dramatically in order to survive. This was the harsh situation in which we found ourselves. Can any of you imagine how distressing it was to have to tell someone whom you have regarded as a valued colleague and a friend for the past seven years, that we could no longer afford to employ her? Was this why I joined the Open Studios committee? Of course not — I had just felt that it was time for me to do my bit; I never in a million years expected to be in this awful situation. I have seen committee members in tears because of the decisions they have been forced to make.

Over the past few weeks, the committee members have given many, many hours of time to working on this. We did not expect thanks, why should we — we took the job on, and we had to carry on dealing with the situation as it was. But what we certainly did not expect was: hateful e-mails, abusive phone calls, and face-to-face confrontations. We did not expect personal abuse, wrongful accusations and a lack of support. We did not expect bitterness to surface amongst our community.

I for one have had enough, and I've only been a committee member for a year. I have volunteered to do my bit over the next few weeks to keep the office ticking over, now that we have no administrator. I and other current committee members will, effectively, be doing for free what she was paid extremely well to do. Everyone on the current committee is giving generously of their time to help keep Open Studios operational through this difficult transition period. This is saving the organisation a huge amount of money — and it may make enough difference to ensure its survival. We would all much rather be doing other things with our time, not least, starting to produce work ready for next summer's open studios. So, to be on the receiving end of this kind of criticism is hurtful in the extreme.

So, I will not be standing for the committee again this year. We have identified the roles that need to be covered, and I sincerely hope that there are enough of you out there willing to take these on. After all, you have been quick enough to criticize us so let's see some of you stepping up to the mark.

I may sound bitter — well, I am, a bit. But I am essentially a positive person, just temporarily worn down by what we have had to go through, and the personal hurt that it has caused me. However, I don't want to be guilty of the negativity of which I have accused others. I believe that Cambridge Open Studios can move forward successfully, and a complete changeover of the committee could be an excellent thing for the organisation. I hope that COS can turn this crisis into an opportunity, and I will wholeheartedly support a new committee, and do everything I can to pass on any knowledge that I have gained over the past year. I have every anticipation of participating again this summer, and look forward to doing so. I am happy to pay more — it is worth every penny to me, and I know full well that increased subscriptions are going to be essential for the continuation of Open Studios.

Thank you for listening to my side of the story — a short snapshot of life as a Cambridge Open Studios committee member, 2008-2009. I just want you to know that we, the committee, are not bad, self-seeking, power-crazed, remote individuals — we are just ordinary people trying to do our best. Please, please take this opportunity to take Cambridge Open Studios forward into the next decade — battered and bruised yes, but also refreshed and ready to meet the challenges that lie ahead.

Members ballot

At the August 10 management committee meeting, the decision was also made to send out the Cambridge Open Studios Way Forward Ballot. It was posted on August 17 and had to be returned by September 11 to the then still existing COS office in Fulbourn.

The members had to choose one option from those on the ballot paper, given below:

- Liquidate COS.
- Continue as we are, with a significant rise in membership contribution. COS will need a minimum of £325 (membership and participation) from 250 members and 175 participating to have sufficient funds to get through this forthcoming year and set a budget for 2010/11.

- Restructure to significantly reduce administration and office costs in 2010 by 40%-50%, along with a modest rise in subscriptions to £50 for membership and £160 for individual participation.

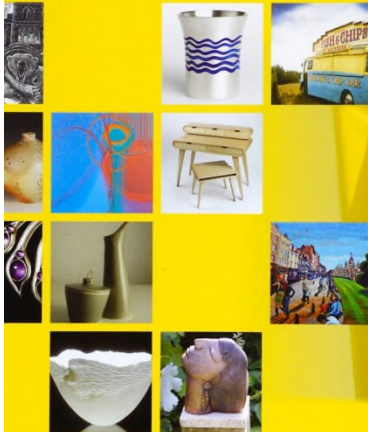
There were 188 votes from members. 103 members did not vote. The results were:

- | | |
|-----|---|
| 5 | Liquidate COS. |
| 9 | Continue as now but with considerable increase in fees. |
| 172 | Restrict fee increase and have a major restructuring. |

Could COS dramatically restructure itself – and survive?

art /ärt/ *n* as long as at least
one person in the world
(*including yourself*) thinks
you're making art, then it's art.
[L *ars, artis*]

Cambridge Open Studios exist for the purposes of promoting the making of original works of art and craft, and to provide an opportunity for the public to become involved in the arts by meeting artists in their studios, seeing their work and how it is produced.



You can see lots of our artists' work and plan your visit on our new website:

www.camopenstudios.co.uk

CAMBRIDGE OPEN studios 2010

Over 200 artists in Cambridgeshire open their doors for 4 weekends in July

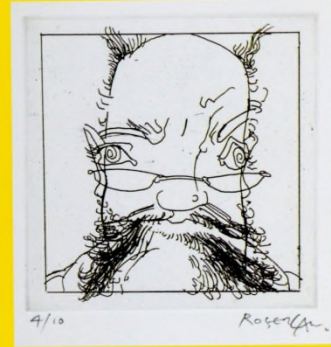
CAMBRIDGE OPEN studios

Weekend 1 July 3–4
Weekend 2 July 10–11
Weekend 3 July 17–18
Weekend 4 July 24–25

11 am – 6 pm

FREE

www.camopenstudios.co.uk



I love small workshops. I had one in the centre of Cambridge for many years. No one had a notion of what went on inside my studio and workshop with the exception of close friends and the milkman. Cambridge Open Studios in those far-off days of milkmen was an idea that had yet to happen.

The milkman gradually became my cultural adviser and gave praise for work done well and sound critical advice on the many attempts, which fell short of the target. The outside observer is often better equipped to spot the gold dust than the over involved creator.

It is Cambridge Open Studios time again – the annual event as enlightening for the visitors as it is for the artists – the studio doors are thrown open to the public. Visitors get to see a little of the process and dedication that goes into making art and craft – and what an amazing range the Cambridge Open Studios now have on offer.

I have taken vicarious pleasure in collecting artwork and ceramics over the years, most of which I bought directly from the creator. Artists' studios always give clues to the maker's passions and obsessions and sometimes it is possible to be drawn into the artist's vision enough to literally buy into it and start collecting.

A magical mystery tour of workshops, art for your pleasure, and a glimpse into the creative process. What could be more enjoyable? What fun! And that is how it should be. Art is far too important to be taken seriously.

Roger Law RDI, Co-creator of Spitting Image

34. Cambridge Open Studios guide 2010, with the introduction by Roger Law RDI, co-creator of Spitting Image. The cover was also designed to work as a poster in A5, A4 and A3 format.

COS revolution

This chapter continues to document how Cambridge Open Studios implemented the dramatic changes as a result of its 2009/2010 crisis.

The changes in the way COS was organised and run had to be discussed and approved by the membership. After all, we are a cooperative. Because of the importance of individual decisions made and voted on, this section provides a condensed version of the two key meetings that set Cambridge Open Studios in a new direction.

Getting the membership on board at the 2009 AGM

The Annual General Meeting for 2009 was brought forward from November to October 25, 2009, and held at Bottisham Village College. Sixty members attended, a fifth of the total membership.

Heidi Lichterman, COS Chair, reminded members of the problems created for COS by the shortfall in income. To avoid bankruptcy by November 2009, due to the £3,000 per month outgoings, it had been necessary to lose a valuable and long-serving administrator and to give notice to end the lease on the COS offices and gallery at 12A in Fulbourn. The Treasurer Martin Tyson presented the accounts for the past year and the predictions for 2009. After a lengthy discussion, the Annual Report and the Accounts were approved by membership vote.

Without a physical address, COS would now set up a PO Box, using the address of their auditors, Prentice & Co.

There were three resolutions for the members to vote on, to allow COS to proceed. These are quoted directly from the minutes of the AGM:

Resolution 1. Approval of the result of the membership ballot

The company members endorse the outcome of the ballot and agree to take whatever steps necessary to reduce the administrative support and office costs by 50%, and further resolve to raise the Membership Subscription for 2009/10 to £50 payable by 31 October 2009.

A discussion on accepting the necessity of increasing the membership fees and reducing expenditure followed. Sonia Lewis proposed and Edward Parker seconded that Resolution 1 should

be accepted. The motion was agreed by a show of hands, with four votes opposed and one abstention.

Resolution 2. Approval to hold a February EGM

The company members agree to holding of an Extraordinary General Meeting on Sunday 14 February 2010, at which a new committee will be elected and a plan and budget agreed for the remainder of the financial year 2009/10.

Following another lengthy discussion the resolution was formally proposed by Sally Reilly and seconded by Munni Srivastava. The motion was agreed by a show of hands with two abstentions and none opposed.

Resolution 3. Deferment of setting COS fees until EGM

The company members agree to the deferment of the setting of individual and group participation fees for 2010 until the EGM. (It is anticipated that individual fees will not rise above £160; group participation fees will revert to the 2007/8 level.)

After lengthy discussion Jane Evans proposed and Kathy Parker seconded that Resolution 3 should be accepted. The motion was agreed by a show of hands, with one against and four abstentions.

At the end of that section of the meeting, Nick Abbott rose to say that, with regard to the COS administrator, he wanted to put on record that it was such a pity our ways had to part as Jane Gaskell had worked so hard for the company and all the artists, and wished to thank her and wish her well for the future.

The COS restructuring plan

Roger Coleman then introduced the Way Forward Group members and outlined the Way Forward terms of reference:

- The pressing need for COS to be self-funding in the immediate and long term.
- The aims and objects of COS as set out in its memorandum and articles of association.
- The need to deliver value for money to the membership.
- The need for COS to fully exploit the potential of modern communications media and technology.
- The need to rebuild the organisation's reserves after this year's deficit.

The four key features of the plan were

1. Finance.
2. Guide production and distribution.
3. Website.
4. Local area groups.

The immediate plan to move forward followed.

Finance

Roger reassured the members that COS was not bankrupt; it could meet all its legal obligations at that moment, but could not set a budget for 2009/10 until members' subscriptions were received. With a final date for receipt of payments by November 30, it would then be possible for the Treasurer to set a balanced budget for 2009/10. If insufficient funds were received, cheques would be returned and COS would go into liquidation. New members could join, at a date to be set later, if they wanted to participate in Open Studios.

Guide production and distribution

2009/2010 would start with the guide text and images from the previous year. The files would be passed from COS's printer to a professional graphic designer for changes. That person would liaise with the printer and oversee the production and delivery of the guide, for this and future years. Except where individuals had changed their address, phone number or email, few other changes were expected for the year.

Distribution itself would now be organised through local groups, but using the same areas and individuals as the previous year.

Website

The cornerstone of the new Cambridge Open Studios would be modern communications media and technology. It was absolutely essential for COS to acquire a new website that was fit for purpose. Plans were in place to find a cost-effective, independent company to provide the service.

Resolution 4. Formation of an interim management group

The company members agree the formation of an interim management group, comprising of chair, company secretary and treasurer, supported by a membership secretary and three working groups

dealing with the guide, the website and local area organisation for the period leading up to the EGM in February 2010.

An in-depth question and answer debate followed, after which Sally Reilly proposed and Munni Srivastava seconded that Resolution 4 be accepted. The motion was passed by a show of hands with one against and one abstention

Roger proposed that, for the sake of continuity, the current COS officers — Chair, Heidi Lichterman, Company Secretary, Sebastian Carter and Treasurer, Martin Tyson — continue in post until the EGM in February 2010. After some discussion, during which it was clarified that these three were willing to continue, Jill Ogilvy proposed that the current officers continue in post and Nick Abbott seconded the motion, which was passed by a show of hands with one against and one abstention.

Volunteers were asked to step forward to act as Membership Secretary and form the three working groups at the end of the meeting.

Resolution 5. Acceptance of restructuring plan

The company members accept the COS restructuring plan drawn up by the Way Forward Group and mandate the interim management group to implement it.

The resolution was discussed and Barbara McGirr proposed and Kathleen Abbott seconded it. The motion was passed on a show of hands with four abstentions.

After the meeting, a number of volunteers stepped forward in response to Roger's call:

- Marion Curtis for Membership Secretary.
- Guide group: Mike Wood, Heidi Lichterman, Munni Srivastava, Jane Evans and Amanda MacPhail.
- Website group: Karen Jinks, Roger Coleman, Matthew Blakely, Chris Thomas and Andrew Milbourn.
- Cathy Parker: offered to be copy editor, to provide clear communications.
- Local area coordinators:
 - Robin Stemp (along with her daughter) in her sector of Cambridge.
 - Sally Reilly: the East Cambs local area group.
- Bettina Starke: organising a street banner in the centre of Cambridge in July.

The members with their spirited debates and questions had ensured that, for the moment, Cambridge Open Studios survived and could move forward.

Cathy Parker joined COS in 1991 and, apart from one year, has participated ever since, making her the joint third-longest participating member, with 28 years of opening her studios to the public.

Cathy Parker

Cathy has drawn and painted all her life, and she started painting seriously and exhibiting her work in the 1980s. She joined various local arts organisations – the Cambridge Drawing Society, Cambridge Arts Forum, the King's College life drawing group and, of course, Cambridge Open Studios. She also studied for one year with the Open College for the Arts. She didn't paint full-time until retirement, working initially as a teacher of English as a foreign language, and later in computer software, as a technical writer and user interface designer.

Cathy remembers when the crisis hit COS in 2009 and the dramatic meeting that followed. Members were concerned about the future of COS and a number of committee members resigned. Cathy was keen to help keep COS in existence and volunteered to join the Way Forward Group under Roger Coleman. In her role as editor, she aimed to help clarify the options being presented to COS members. She is pleased that the reorganisation helped COS not only survive, but also to become a more professional organisation, and that it continues to develop and evolve.

February EGM, 2010

One hundred COS members attended the EGM, more than a third of the total membership.

In the run up to the EGM in February 2010, the interim management committee grew more confident about the future. The initial 160 members signing up and paying £50 after the AGM had since swelled to around 280. The resultant membership income raised £14,000, which meant that Cambridge Open Studios could finance its restructuring.

Karen Jinks and Roger Coleman had looked at the cost of setting up a basic website for the first year and got quotes from several suppliers. My small contribution was to recommend Jon Beal of Netflare for consideration, as I knew of him through the Huntingdonshire Business Network. Netflare was chosen, based both on cost and his proposal to use an open source system to build it, called Drupal, rather than a clone of a proprietary system designed for another Open Studios.

The design of the website and the guide for 2010 was being done by Phil Treble. The website would have:

- A secure section of the website for members to enter their personal details.
- A public part of the site displaying the contents of the guide, together with extra images for each artist, individual maps and search options for members of the public.
- Facilities for improving communication within COS in a user-friendly manner.

The website, still in outline when introduced at the EGM, was planned to go live in March.

The main purpose of the EGM, held on February 25, 2010, was to approve six resolutions relating to the restructuring plans and budget proposals by the Way Forward Group. Roger outlined each resolution before it was put to the vote.

Resolution 1. Organisation

Cambridge Open Studios would have the following:

- Three elected officers – The Chair, Treasurer and Company Secretary.
- A number of co-opted members to act as:
 - Membership Secretary
 - Artists' Liaison Coordinator
 - Archivist
- Working groups:
 - Web Group
 - Guide Group
 - Local Area Groups – to coordinate mentoring, local events and guide distribution.

Resolution 2. Fees and budgeting

The aim was that, from now on, the running costs of the organisation, including the website, would be covered by the membership subscriptions. The participation fee would cover the printing costs of the COS guide.

Resolution 3. Membership types and participation costs

There would be three levels of Membership:

1. Artists – who alone had voting rights.
2. Friends of COS.
3. Galleries.

Participation in the 2010 guide would cost £120 for one entry slot. An entry slot was approximately one fifth of a guide page. This was considerably less than the figure of £150 - £160 originally considered and welcome news to the members.

Resolution 4. Groups

- Groups, with the exception of Rowan, had to consist of paid up members.
- The group itself had to be a member.
- Groups could purchase one or more slots in the guide at the standard rate of £120 per slot.

Resolution 5. Rejoining fees

From the EGM onwards, members who had let their membership lapse would have to pay a rejoining fee (in addition to the membership fee). The benefit of staying a member (and therefore avoiding the rejoining fee) would be that they would have a presence on the website for the duration of their membership.

Resolution 6. Mandate to proceed

The final resolution was a general acceptance of the preceding restructuring to give the new management team a mandate to proceed in the spirit of Cambridge Open Studios, within budget and in accordance of the articles of association.

Each of the six resolutions was approved by a show of hands. There were none against.

The new committee

The management committee that had extended its period of service until the EGM now stood down and the membership elected the new team. They were:

- Chair: Mike Wood
- Treasurer: Martin Tyson, with support from Anthony Hopkinson
- Company Secretary: Claire Howieson
- Co-opted Members:
 - Membership: Marion Curtis
 - Artists' Liaison: Jo Tunmer
 - Archivist: Sally Reilly
- Guide Organisation Group:
 - Jane Evans
 - Amanda MacPhail
 - Munni Srivastava
 - Mike Wood
- Website Group:
 - Roger Coleman
 - Chris Thomas,
 - Helen Martino (non-technical member representation)
 - Jane Evans (liaising with the guide group)
- Organisation of Local Groups
 - Emma Mitchell
 - Jacqueline Glyde
 - Robin Stemp
 - Sonia Villiers
 - Sally Reilly

Key changes to the running of COS: From committee to team

In the restructured organisation, the responsibility and implementation of tasks relating to COS returned in full to all the members of the management team. Areas of responsibility were clearly defined (finance, website, guide, local groups – and later social activities). The responsibility for coordinating the team sat with the Chair, the areas of responsibility had their primary leaders, and the overarching principle, monitored by the Treasurer, was that the organisation was fully self-funded by membership and participation subscriptions.

That was the theory. Would it work?

Michael C Wood

As a member of the management team, I knew Mike Wood as the chair and also through his email correspondence between meetings, which occasionally had a touch of humour either in the subject lines (Insomniacs Anonymous) or content. Sadly, I was not able to contact him for the book and I have to rely on his website, <http://www.michaelcwood.co.uk/index.html>, last amended in 2014, for his biography.

Mike's interest in wildlife began as a schoolboy. He was told about a barn owl in a derelict barn, near where he lived, close to Manchester. He could not find it the next day, but seeing grey wagtails, kestrels and kingfishers, he became hooked on birds and wildlife. He soon began recording his observations by drawing and painting birds, and some of his early work was published in Bird Life in the early 1970s. Mike trained in Leeds and chose landscape architecture as a career, allowing him to combine his interests in conservation, wildlife and drawing. An increasing commitment to working as a conservation volunteer included joining a scientific team surveying and monitoring biodiversity at the important S'Albufera wetland reserve in Mallorca.

It was one particular project, however, that enabled him to give up the day job in 1996: preparing Design Guidelines for Birdwatching Facilities on the Norfolk Coast. From then on, he was able to concentrate full time on wildlife painting and freelance illustration, with work for a variety of wildlife books, agencies and trusts. He also taught wildlife drawing for the Field Studies Council and Cambridge colleges, and led courses in garden design at venues such as Cambridge University Botanic Garden.

Mike began exhibiting with Cambridge Open Studios in 2008, experiencing the turmoil that was to follow, and he volunteered to join the management committee at the AGM in October 2009. At the EGM, he stood for the position of Chair and was accepted by the membership.

Planning the 2010 Open Studios

The first meeting of the new management team was hosted by James Hill at his St Barnabas Press, on March 10, 2010. It began auspiciously with recognition of the good wishes and optimistic messages that had been sent to members of the committee.

The interim website

All the member images and data on the website and the COS database had been lost when the previous site was deliberately shut down and the data withheld. Fortunately, Roger found several

large boxes full of CDs in the COS offices. Prior to the restructuring, members submitted their text and images for Open Studios on a CD. It took Roger a month's long, hard work and considerable effort to painstakingly sift through the data and gradually reconstruct a significant part of the lost information. Once collated, more work was needed to upload and submit the data to the new website. Another major task was getting an email system sorted out that ensured effective communication, both ways, between COS and its membership.

Membership was very healthy at 293, with a few latecomers joining as the future of COS looked more secure. Whilst only 120 had signed up for participation, there was now sufficient money in the account (around £28,000) to continue.

By the mid-April team meeting, participation had risen to 207 and the initial form of the website was live. The site was still informational at this stage, using the guide entry text and images from the previous year for returning artists. Roger's hard work had paid off; all existing members gained a member's page on the website. In addition, all of those participating in Open Studios for 2010 had their guide information and details on the participating artists' pages of the site.

Whilst this, initially, seemed a straightforward idea, all the member and participation information had to be checked carefully, and this turned out to be more labour-intensive than originally envisaged. For example, 85 artists from 2009 had dropped out of participation for 2010. COS had to establish, were they still members or had they fully left? Then there were 83 existing and new members who had not exhibited in 2009 but did exhibit in 2010. Their information had to be added to the guide and website.

As an important feature of the restructured COS, the website also became a constant source of friction between the Chair and Roger. Mike was not happy with the choice of Jon Beal's Netflare, regarding the company's past with a degree of scepticism and concern about whether it could deliver. The website was a major expense and failure could leave COS in financial difficulties again. Roger, by contrast, was used to running a business under difficult circumstances, and working independently once the key objectives had been set, and was therefore frustrated by any hold-back. He knew what he was doing, with the clear plan that he had already devised. Roger had full control of the situation and was working to a tight timetable, pushing through the required changes and targets. His biggest concern was getting the interim website up and running in time, without interruption or hindrance.

The website went live in May. Members had the chance to not only view it, but to access their public and private pages and edit them. Today, in 2019, many of us would be able to navigate the process

without too much difficulty. In 2010, we were unleashing a technology upon a large collection of artists, many of whom had limited or no experience of dealing with the internet. Since bridging communication gaps was something I enjoyed (and still do!), I took on the task of producing six, simple, step-by-step videos for the membership. They are still on YouTube in a playlist at https://www.youtube.com/playlist?list=PLRQzKdZRs_jnv7-or0H_Vm0cELiMLW2Ad, though outdated.

Learning how to access and navigate the COS website, as a member and participant, became a recurring theme during the following years, and artists could get help either at the AGM or by calling a member of the web team.

Whilst COS had a website team, the reality was that Roger Coleman spent most of the time dealing with Jon Beal and monitoring the implementation of the live website. Roger rapidly came to the realisation that managing the development of the website was a lot more time consuming. He therefore requested that COS consider employing a part-time person, after that year's Open Studios, to undertake the day-to-day aspects of this work, for 60 or so days in the year. They would liaise between the web developer and the website management team.

The guide

The website and guide teams were working well as autonomous subgroups, and also communicating with each other through Jane Evans, outside the management team meetings. As Open Studios 2010 participants had been able to enter and edit their data online, the guide team had to ensure that all the information was available in time for the guide designer to assemble in the guide.

Munni Srivastava had prior publishing experience and ensured that both the process of compiling the guide, and cost-effective printing, were in hand. This included actually making the guide available online for members to check their entries, the task that used to be undertaken during proofreading day. The guide group had also budgeted to have the entire guide proofread externally, but were doing this internally.

Creating a guide cover design was always a difficult process in the past and still is now. In 2010, the decision was made to use a simple design, with the COS flag waving in the wind on the front and some studio images on the back. When opened out, the front and back design could double as a poster (see figure 34 at beginning of this chapter) and arrangements were made to print 5,000 A5 posters and 1,000 A4 posters. A digital PDF version was also planned that could be emailed out.

By the last team meeting in May, the guide had gone to the printers a day early. The print run was 30,000, with 20,000 delivered to St Barnabas Press and 10,000 to John Pocock's premises for distribution to the members.

Publicity

By April, the issue of publicity had become an urgent one. The proposal was to budget £750 from the £1,000 publicity budget for an external contact to take on the task. A number of individuals had been suggested, but it was Jane Evans' recommendation of Margaret Phillips that won the day. Jane had considerable experience herself in PR and was happy to liaise with Margaret and give a verbal report at the April meeting.

The email exchanges, in the days running up to the meeting, reveal that there was a certain amount of caution towards the idea of paying an external individual for publicity services. The Treasurer, Martin Tyson, raised his concern about an informal arrangement, without a contract, based on previous COS experience. Other members were more cautious and wanted to discuss the issue at the committee meeting. Mike Wood contacted Margaret Phillips directly and asked for a written proposal that he could set before the committee.

The key elements of the two-page proposal were on the first page and are given below:

It is suggested that the Open Studios 2010 PR begins from 1 May and continues up until the opening weekend in July to raise awareness of the event. In July it would be useful to have coverage on how the Open Studios weekends are shaping. At the close of Open Studios, a final press release could be circulated, giving feedback from participants.

PR programme

Media

It is suggested that the core media to cover Open Studios should be:

- *Cambridge News*
- *Cambridge News online*
- *BBC Radio Cambridgeshire*
- *The Ely Standard*
- *Saffron Walden Reporter*
- *Newmarket Journal*

- *Style magazine*
- *Cambridgeshire Journal*
- *East Anglia Daily Times*

An initial press release, announcing Open Studios 2010, accompanied by illustrations, and by editor's notes in the form of an Open Studios fact sheet, would begin the PR process. The messages of:

- *the longevity of Open Studios*
- *the number of studios taking part*
- *how Open Studios Cambridge is unusual in being self-funded by its members is positive and need airing.*

It is suggested that this press release is followed up by a series of interviews with some of the artists taking part in Open Studios. 'Style' already has an interview planned for the late-June issue.

It is important that the community is made aware of the scope of Open Studios. This year, given the time and budget constraints, any poster printed would do best as a blown-up replica of the front cover of the brochure. This gives a visual consistency to the publicity, which is essential for reinforcing the event and its continuity.

The move to pay Margaret Phillips for the proposed work was approved, after discussion at the April committee team meeting, with Jane Evans being the main contact.

New members, mentoring and Friends of COS

Jo Tunmer was responsible for finding mentors for those new members who wanted them. This was a continuation of a long tradition. I remember getting a lot of advice on running my first Open Studio back in 2004 from Alison Hullyer, just a couple of doors away, who persuaded me to join, and from my mentor Terry Beard. As part of the process, Jo organised a social event at her home, to welcome new members and their mentors, as well as members of the management team. For many, this event was the first time they had a chance to meet other artists in a group. These more informal gatherings were to become another element in the new COS.

The people who fell through the net in the COS reorganisation were the Friends of COS and, although they would be mentioned sporadically in the coming years, COS never quite managed to regain the link with non-member Friends of COS as an organisation.

Open Studios 2010

After the May management committee meeting, Open Studios inexorably took their course on the first four weekends of July 2010.

art /ärt/ *n* either plagiarism or revolution. [L *ars*, *artis*]

Cambridge Open Studios exists for the purposes of promoting the making of original works of art and craft, and to provide an opportunity for the public to become involved in the arts by meeting artists in their studios, seeing their work and how it is produced.

You can see the work of our artists and plan your visit on our website.

CAMBRIDGE OPEN studios 2011

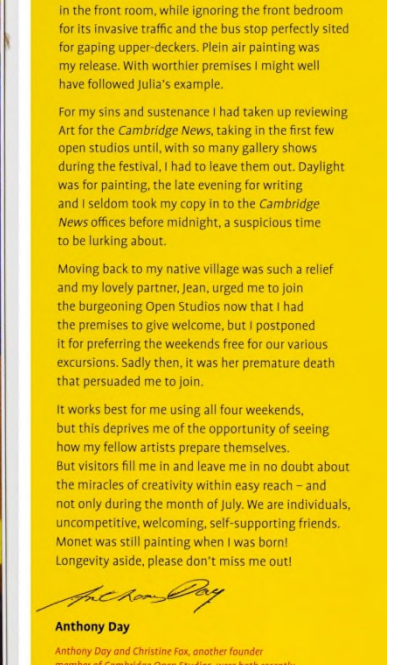
Meet the
artists in
their studios



Weekend 1 July 2 – 3
 Weekend 2 July 9 – 10
 Weekend 3 July 16 – 17
 Weekend 4 July 23 – 24
 11 am – 6 pm







FREE

www.camopenstudios.co.uk

FREE

www.camopenstudios.co.uk

FREE

It was Julia Ball in the early 1960s who unwittingly sowed the idea for Cambridge Open Studios by opening her home in Beche Road, Cambridge, to coincide with the then lavish Cambridge Festival. I lived nearby on the busy Newmarket Road, living in the kitchen, painting in my bedroom, framing in the front room, while ignoring the front bedroom for its invasive traffic and the bus stop perfectly sited for gaping upper-deckers. Plein air painting was my release. With worthier premises I might well have followed Julia's example.

For my sins and sustenance I had taken up reviewing Art for the *Cambridge News*, taking in the first few open studios until, with so many gallery shows during the festival, I had to leave them out. Daylight was for painting, the late evening for writing, and I seldom took my copy in to the *Cambridge News* offices before midnight, a suspicious time to be lurking about.

Moving back to my native village was such a relief and my lovely partner, Jean, urged me to join the burgeoning Open Studios now that I had the premises to give welcome, but I postponed it for preferring the weekends free for our various excursions. Sadly then, it was her premature death that persuaded me to join.

It works best for me using all four weekends, but this deprives me of the opportunity of seeing how my fellow artists prepare themselves. But visitors fill me in and leave me in no doubt about the miracles of creativity within easy reach – and not only during the month of July. We are individuals, uncompetitive, welcoming, self-supporting friends. Monet was still painting when I was born! Longevity aside, please don't miss me out!

Anthony Day

Anthony Day

Anthony Day and Christine Fox, another founder member of Cambridge Open Studios, were both recently made Honorary Members as a tribute to their dedication and long years of service to the organisation.

36. Cambridge Open Studios guide cover 2011, with the introduction by Anthony Day, Honorary Member. Note that this cover was also designed to work as a poster.

COS consolidation 2011-2012

Taking part in Cambridge Open Studios is enjoyable – but exhausting, and after the event, people go on holiday or relax, so that the first time you really get to meet again is in October.

COS had successfully overcome the difficult transition to its new streamlined structure and ended the year with a healthy surplus of £9,531. This was a dramatic recovery from the loss of £7,239 in 2009. Membership funds stood at £23,897, which meant that the year started with a healthy reserve.

Treasurer Martin Tyson therefore proposed at the 2010 Autumn EGM that, because of the generosity and trust of members during the crisis in paying a £50 membership fee, all existing members should have their £25 membership subscription waived for 2010-2011, and that the participation fee should remain at £120. The decision was met with a spontaneous round of applause!

Planning went ahead for the coming 2011 Open Studios, with members approving further funding plans, which included £7,000 over two years to further develop the COS website.

During the previous critical months, the management team had worked together, under Mike Wood's leadership, with the aim of achieving the 2010 July Open Studios and overriding the friction and conflicts that had arisen within the group.

Now that last year's pressure was off, meetings could occasionally be more lively (and longer!) as we debated issues and needs. We had a number of strong personalities, including three former coordinators and the leaders of the different teams. I was not afraid to pitch in, if there was a debate, but tried to build bridges and consensus, either during a heated discussion, or afterwards in the emails that flew back and forth.

We always did find a way forward as we all wanted COS to succeed, but emotions were beginning to run high and there's a limit to what any person wants to put up with, especially in a voluntary post. Mike decided over Christmas that he had successfully done his bit and it was time for someone else to take the Chair.

The ‘Coleman era’

There was never any doubt who was going to take on the Chair – it was Roger Coleman. He carried a natural authority, based on his rich experience of people management and running organisations. He had demonstrated his competence and understanding of COS by establishing a team to produce The Way Forward Plan. Past chairs and coordinators were wary of taking on the load of leadership again and we newbies were not ready enough to give it a try! With a new start, disagreements were solved or at least put aside again, and the committee settled down.

Roger’s temporary position was confirmed after re-election at the February 2011 AGM.

The new management team was confirmed as:

- Roger Coleman – Chair
- Heidi Lichterman – Company Secretary
- Mev Evans – Treasurer
- Marion Curtis – Membership Secretary
- Jane Evans – publicity
- Roger Coleman and Chris Thomas – website
- Munni Srivastava and Amanda MacPhail – guide
- Jeremy Nicholls – distribution
- Sally Reilly – archivist
- Edward Parker (newsletter) and Terry Beard (guide) would also come on board in April.
- Rosemary Myers and Susan Carlyle also joined the meetings as job-sharing minute-takers.

Roger was not afraid of allowing people to take on more responsibility and to work independently outside meetings. In order to streamline decision making, the members leading publicity, website, guide and distribution would be able to agree budgets and their financial implications with the Treasurer and then to notify the team for ratification. This could be by email or telephone. Ratification was assumed unless a significant majority disagreed, again by email. Management team meetings would end with an action list, so that progress could be reported at the next meeting. This made meetings shorter and more effective. It was also a bold decision as previously any disagreements had swirled around by email.

Meetings with brownies

This all sounds super efficient. In reality, management team meetings were actually something I looked forward to. The tradition had grown for meetings to be held in Heidi's homely dining room in Bottisham. People would arrive in little groups, before the usual start at 7:30pm, and the chatter, exchange of news and catch-up on other events, would rise as we gradually sat around the table. We would be confronted with two big platters of Heidi's freshly baked brownies on the table, calling to be eaten but as yet untouched, whilst Heidi bustled with coffee and teapots and we all filled our mugs. English politeness would hold out until I almost invariably broke the spell by taking the first brownie and everybody then took their cue.

I have attended business meetings, networking meetings and even chaired some myself, but a meeting of COS artists does have its own distinctive style. We are all pretty good individualists, in charge of our own lives and, as a matter of course, have very different circles that we move in, even in the field of art. A chance observation on any topic, for example a recent meeting or exhibition, could easily cause a chain reaction of comment, discussion, opinion and storytelling, commiseration and laughter, that would run its own course for a considerable time, if unchecked. It was the judgement of the chair when to gently, humorously, firmly or even exasperatedly bring the table back to the subject in hand.

Then there were the lively discussions, as one team leader reported on their progress and plans. Someone inevitably picked up a major, or even a minor point that needed clarification, was misunderstood, had to be explained again and then argued over. The debate would swirl around and across the table, until a general level of satisfaction or agreement was attained.

Sometimes artists' meetings are a bit like herding generally good-natured, but vociferous cats.

When I attended a management team meeting again, as a guest in 2019, the atmosphere and process seemed very familiar – and the brownies were good too.

Fortunately, Roger was a pro and we generally managed to finish by 9pm or shortly after, with the next month or so tasks and responsibilities clearly defined.

Three administrators

The experience of preparing for the 2010 Open Studios had revealed that there was a substantial amount of work to be done by each team, in addition to implementing ongoing changes. The possibility of contracting some of the admin out to suitable, paid administrators had been mooted

previously and, in early 2011, interviews were carried out by members of the respective teams (website, guide and publicity). Three individuals were chosen:

1. Clare Gilmour to coordinate between Jon Beal of Netflare and the web team
2. David Hatton to deal with the preparation of the guide content for the guide team, and
3. Jo Riches to plan and implement publicity under the supervision of the publicity team.

The years that followed proved that this was not only a cost-effective solution, we also gained a team of administrators who enjoy working for COS when called to do so during the year. They also provide knowledge and continuity over the years.

Remarkably, these people have stayed with COS and definitely merit mentioning.

Clare Gilmour – website, studio numbering and mapping

Clare is a vital link for the day-to-day monitoring of the website, dealing with member queries and liaising with Jon Beal, the web team member on the management team, and the Membership Secretary.

Clare had originally been a journalist. After reading English, she completed a graduate course with the Cambridge News and went on to work as a freelance journalist, once her children arrived, before taking a break to become a full-time mother for several years. Returning to work, she joined the Institute for Manufacturing, helping them to communicate their research.

By 2010, Clare was thinking of scaling back to work three days a week, to keep some earnings coming in, prior to retirement. Through Robin Stemp, she heard that COS was looking for three people to help with different parts of the administration. However, by the time Clare applied, only the web position was available. *“In hindsight, that was actually good as I have enjoyed the web side of things!”*

Clare quite enjoyed grappling with technical problems and was not fazed by dealing with spreadsheets, especially as initially Roger, and then later I, was there to help out. In the early days, it was reassuring to know that Roger would be there if a decision had to be made and he would carry the responsibility for COS. His technical knowledge was significant and Clare still uses his instructions on formatting the spreadsheets of guide content, downloaded from the website. *“What Roger taught me was to edit the spreadsheets in such a way that, when you converted them to Word, you could then follow another set of steps to turn them into the format needed for the guide. You start with a spreadsheet with all the artist data in columns and rows, and you end up with this*

Word document with each artist's guide entry all complete and in the right order!" Apparently, the benefit of working with me was that I could help keep Jon Beal focussed on the tasks that had to be done for the website, when we met at our weekly meetings. Currently, Marion Curtis is a stalwart, Clare's main COS contact relating to membership issues.

The work starts in the autumn, dealing with member queries as they join. The heaviest workload comes in January and February, when members have registered for participation and it's time to prepare the information to pass on to David Hatton, for the work on the guide.

One of the time-consuming tasks is placing studio dots on the maps and arranging the studio numbering for the year. The map itself changes from year-to-year, as roads are added and corrections need to be made. Out-of-town studios are sorted into district council areas. Cambridge is divided into four compass zones and then subdivided by postcode areas. A hierarchy of numbers is used to help sort the studios and assign the numbers. Then comes the glorious task of putting the dots on the maps. At times, it has taken up to five hours for a group of people to complete the task, but in the future Clare is thinking that this can be done more effectively by working with the designer.

"I enjoy working for COS! I enjoy the interaction with so many different artists".

Clare's work has involved technical challenges and she has enjoyed learning how the website works. She also really likes that she can help people and, in most cases, easily solve their website-related tasks. Then in July, she enjoys going around some of the open studios to see the variety of different work and meet the people now familiar to her through her work.

David Hatton – COS guide editor

David works with the guide member(s) on the management team, to edit and plan the lay out the guide.

David, who holds a science PhD, originally worked for the publisher Elsevier, training there in the 1990s. Digital technology began to grow and, in 2007, David decided to become a freelance editor. He worked on science books and journals, and for organisations such as the Company of Biologists. His friend Tony Mills, who he knew through their shared interest in birding and photography, had been exhibiting with COS for many years and used to coordinate a sub group of artists in the Hills Road area. Tony knew of our need for someone to help with the guide. He recommended David approach COS about the guide editing post. David remembers his interview with Munni Srivastava – in particular, that she gave him a challenging editing test!

Like Clare, David's job involves his technical guide work on the one hand, and helping members on the other. The busy time is from February through to early May. David receives the participants' guide images and texts and edits them online, after which they are downloaded and formatted, checked again and then sent to the designer at the end of March, ultimately coming back in the form of PDF proofs for checking by David and the membership.

David's main concerns as an editor are *"Is it accurate, is it consistent, is there an overall style being adhered to, and does it describe the artist's work adequately while fitting the space available?"*

Seeing himself as a servant of COS and its customers – artists and visitors, David goes beyond simply copy-editing text. If he sees a phrasing that can be improved to represent the artist better, or an image needs a slight tweak to make it punchier, he will go back to the artist and consult with them.

The challenges include working with new guide designers to continually improve the layout, and 200+ artists, all with their own ideas about what they want. Aiming to keep artists happy, David's correspondence has risen from about 600 emails in a year to well over 1,000.

David looks forward to working with COS each year and enjoys the challenge of getting things right. The rewards are the lovely feedback and thanks he has received from members for help and improvements he has been able to make – from finding errors and correcting them, to being able to make full use of the space available for each member.

Jo Riches – publicity

Jo used to work for marketing and design agencies in Saffron Walden and Great Shelford. A lot of her early work involved helping to develop sales and marketing materials for photographers. She gained experience with organising events, design for print and managing websites.

After the birth of her son, Jo took some time out before going back to work part time. Not one to stand still, Jo laughed as we talked, remembering one call from a client at around midday, finally asking her to come and work for them. *"I answered, 'I'd love to come in and see you. I saw you exactly nine months ago to discuss working with you. Actually, I had my daughter last night, so you will have to bear with me if I'm a bit sleepy some of the time!' So, I went in that day, having had her just a couple of hours before. I'd work while she was sleeping."*

Jo knew of COS when living near Saffron Walden, spotting the flags during the summer and visiting some of the artists. When she moved to Reach, one of the artists there recommended she apply for the publicity post with COS.

The first impression of COS was that it was well established and very proud of what it did. It had the kudos of being one of the longest-running and largest Open Studios in the country, with a relatively small publicity budget, which meant one had to be 'creative' with marketing ideas!

Jane Evans helped Jo a lot in the early stages, making her familiar with the print media that had represented COS in the past. When she joined, Jo remembers Jane saying, *"We don't like to pay for anything!"* when talking about getting information out into newspapers and magazines. Jane Evans was always on the ball and would meet with Jo regularly to check everything was on track.

Social media, such as Facebook and Twitter, were just starting to become important for promotion and marketing when Jo joined COS. Now Twitter and Instagram are a great way of sharing photos of artists and their work. Jo invested a lot of time building COS's social media presence. The time taken for the social posts is getting ever greater, so Jo now only promotes COS artists who have uploaded their details to the COS site, and any COS artist who makes the effort to contact her. A number of artists are becoming quite media savvy, helping to spread Jo's COS news items through their own channels, thus spreading the word to markets not reached before.

Her belief is that publicity is 80% in the planning, 20% in the doing. You need to understand what you are trying to achieve and always check that it fulfils the brief, within budget. *"It's hard work, you need the enthusiasm and to know who the customers are"*.

Jo looks at images and information provided by the artists and then divides them into groups that will suit the different media. She creates tailored information that gives a broadcaster, newspaper and the very supportive village magazines something that they can use.

Jo also made an effort to provide more help to out-of-town studios. A strong believer in providing things that the recipient could just use, she has a list of 30 individual village magazines. Jo sends them individually-tailored, mini guides at the end of April/beginning of May, to meet deadlines for publication. The other major success has been the provision of village banners – they are relatively inexpensive to produce and can be used over several years.



37. Cambridge Open Studios 2011 guide cover, with the introduction by Michael Harrison, Director of Kettle's Yard.

The effort has paid off, with an increase in the number of visitors and studios outside Cambridge. In 2019, there will be more studios outside Cambridge than in the City.

If there is a challenge for Jo in representing 400+ artists, it is the lack of response by some members to material sent to them. These things could help them publicise their own studios and the wider organisation. Others are not fully making use of the resources that are available through COS. Even simple things like making sure flags are clearly visible to visitors wanting to find the studio can make an enormous difference.

Jo has been helping COS since 2012. I asked about coping with the fact that almost every year there are some committee changes. It was not a problem for Jo as she has her own continuity of materials and processes that she tries to keep year-on-year. Jane Evans was a great help in the early years, John Pocock and Linda were fantastic when they came on board, and Jo is settling in with the new committee.

Each year brings new members and new ideas.

Cambridge Open Studios 2011-2012

Membership grew to 357 in 2011 and 371 in 2012, with 236 and 258 artists participating in COS. Everything was running within budget and the web, guide and distribution, and publicity teams were running relatively smoothly. COS still maintained two main members' events in the year:

- The EGM (Extraordinary General Meeting) in November: This reviewed how the year's Open Studios had run and looked forward to the next COS timetable. This began with setting the membership fees for new and renewing members, as well as Open Studios participation fees, and was followed by the membership renewal process and registering for participation.
- The AGM in February: This reviewed progress in the form of an annual report by the management team. It reported on the number of membership and participation registrations and set the budget for the COS year based on those figures. The old management team would stand down and a new management team would be elected. The plans for checking the guide entries, guide printing and distribution would be given. Volunteers would be invited for the various member-manned publicity events occurring before the July Open Studios.

Member feedback

A feedback survey had been sent out to members in 2011 and the results were analysed by Mev Evans. With a 20% increase in participants, overall attendance by visitors was at least as good as the previous transition year. Out-of-town studios, in particular, experienced an increase in footfall and a good level of sales, demonstrating a good return on the additional publicity budget. Inevitably, some members did have fewer visitors and sales, but overall, the future looked bright for COS. When the survey was repeated in 2012, it looked as if the number of visitors in Cambridge had declined, whilst out-of-town studios maintained their footfall. Overall, there was a lower proportion of people dissatisfied with COS in 2012.

COS misperceived

One of the unexpected issues for Roger as Chair was the perception of conflict with other organisations, possibly because relationships had been neglected during the 2009/10 restructuring. Roger and Heidi went out on good-will missions to the galleries and business sponsors. As a result, the guide would have an expanded section for the galleries and affiliated organisations. Funding from these pages would go towards funding COS publicity.

Group membership

Another familiar and perennial issue was the increased time and effort that was spent by Marion, the membership secretary, with group participants. It was not only the increased administration involved, with the website not well suited to group participation, it was also that non-members were sometimes taking advantage of COS publicity and exhibiting at group locations. The following guidelines were set for the 2012 Open Studios and guide:

- A group had to have a minimum of three members
- All group participants had to be members of COS
- Each group would have a single guide entry space, equal in size to that of a full-paying, individual participant. Members participating in groups would also be listed with other participating members in the guide indexes.
- A group entry feature was needed on the website that would permit the registration of a group and also link the members of the group to their COS website page.

A new COS website?

The 2010 website had been a stopgap solution to maintain a COS presence online. In 2011, the site was redeveloped by November to allow people to join COS online, to renew membership, to list members' other events and add galleries of photos. The website was also the place for members to access the annual report prepared for the AGM – and find the manual on how to use the website!

James Hill and St Barnabas Press – When the COS shoe doesn't quite fit

James Hill has been participating for 26 of the past 27 Open Studios (including 2019), under a variety of different names. As 'James Hill', as 'St Barnabas Press'; as 'St Barnabas Press James Hill' and as 'St Barnabas Studios'.

His varied appearances reflect his being in the unusual position of being an artist in his own right and also a part of the 14 additional artists' studios he offers at his St Barnabas Press location.

When I met him at his premises, walking past the variety of presses and lithographic stones, the scent of ink and a suggestion of acid baths permeated the air as we made our way upstairs. The conversation swung from his assistive role and positive experiences with COS, to his frustration with the organisation and its participation rules, with which he occasionally came into conflict as a business.

James grew up in Cambridge with his father, from the age of 14 onwards. He knew Christine Fox and Julia Ball when they were part of the Cambridge Society of Painters and Sculptors and taught him at College.

James went to Bristol College to learn printmaking. Finishing in 1986, he came back to Cambridge and worked with Kip Gresham, just at the time of Kip's involvement with Olive Mayo, Elizabeth Frink and Open Studios. James worked in commercial printing, then in photography and gained a post as technician at the then Anglia Polytechnic. He started giving evening classes around 1989.

James moved to Wysing Arts Centre in 1992, to have his own studio, and this was the first year that he took part in Cambridge Open Studios, having heard about it from Jill Ogilvy and other artists. At that time, Wysing was not a happy place (a situation that has dramatically improved since it became part of Arts Council England's National Portfolio) and the travel costs out to Bourn and back from James' accommodation in Cambridge were high.

Partly with the aid of a Prince of Wales Trust loan, James took a big step and was able to found the St Barnabas Press on St Barnabas Road in Cambridge. This would later relocate to larger premises in Belfast Yard. He initially offered etching, relief printing and silkscreen printmaking courses and open-access printmaking. Later, in the larger premises, James offered space for 14 artists' studios and facilities for additional printing processes, such as lithography, as well as developing expertise in multimedia animation and new printing technologies.

James was also part of the COS management committee in 2000 and 2004 but found it difficult to get to any meetings, especially if they were held in the morning. For a number of years, St Barnabas Press offered COS space as the delivery and distribution point for the guides, as it could accommodate the giant piles of boxes that volunteers had to unload and then help distribute.

On the one hand, James said he could not do without taking part in COS, as it is a key event for not only exhibiting his own work, but also inspiring people to join the courses he runs. The fact that there are a number of artists at one location also increases the number of visitors.

On the other hand, he was frustrated with the COS group rules. James has up to 14 artists in the St Barnabas Studios, not all of which are members of COS at any one time. COS expresses its dissatisfaction that the studios who are not members still benefit from the visitors who come to see those that are. However, James is contractually obliged to allow access to his non-COS artists. He feels that he is encouraging up-and-coming new artists by providing affordable studio space and that he cannot force any residents to take up COS membership. James also raises the fact that there is collaborative work between himself and the other individual artists in the studios at St Barnabas Press, and queries how that should be handled.

In 2019, this means that he has both an individual artist's entry as James Hill in the guide and a separate listing for studios at St Barnabas Press as a Gallery.

James and St Barnabas Press are not alone in this issue; it arose in the past with Wysing Arts, who took the decision to pay for all their studios to be members. However, such a decision is not a trivial financial one for arts-based businesses.

Novel solutions are needed in the future.

The benefits and bane of paying online

Another perennial complaint began to show itself as members could join online. At the time, the easiest way to facilitate payment online was to use PayPal. It was perfectly possible to pay through

PayPal without having a PayPal account. However, whenever it came to payment, the PayPal page you were directed to gave an initial impression that you had to join PayPal or have an account. This generated a lot of anger in members, who were justifiably wary about joining any payment system online, and frustration for both Clare and myself as website contacts, and Marion as Membership Secretary. The simple answer to proceed with paying without joining PayPal was to look for and click on the link 'Don't have a PayPal account'. It just was not as obvious as the other instructions on the payment page, whether you were familiar with the web or not.

For members who were not linked to the internet, we had 'internet friends', COS members nearby who could help them. The system is still in use in 2019.

With the redesign of the website planned for 2020, a new payment system will be implemented by November 2019, using an alternative payment provider, which should work better for COS and members.

End of an era

Roger Coleman retired from COS at the 2013 AGM, having helped COS restructure in a time of crisis and ensuring that it would run effectively for the membership on a fully self-funded basis. The other retiring members were Munni Srivastava (guide), Jane Evans (publicity), Helen Hadjianou (publicity) and Sally Reilly (archivist).

These five members had an accumulated 68 years' experience of COS, from as far back as 1993 to 2013, with three members who had served on the management committee before the restructuring, and in the new team since. We would also lose the extra wisdom of the three past chairs of COS who were amongst them.

Cambridge Open Studios exists for the purposes of promoting the making of original works of art and craft and to provide an opportunity for the public to become involved in the arts by meeting artists in their studios, seeing their work and how it is produced.

You can see the work of our artists and plan your visit on our website.

Ceramics/Pottery
Digital Art
Drawing
Illustration
Furniture making
Glass
Jewellery
Lettering/Calligraphy
Metalwork
Mixed media/Collage
Mosaic
Painting
Photography
Printmaking/Book Art
Sculpture
Textile Art
Woodcarving

Go online for artists, studios, maps & events. Scan QR Code with your smartphone barcode reader app



CAMBRIDGE OPEN studios 2013

Weekend 1 July 6 – 7 Weekend 2 July 13 – 14
Weekend 3 July 20 – 21 Weekend 4 July 27 – 28

Meet the artists in their studios 11 am – 6 pm

FREE

www.camopenstudios.co.uk

www.camopenstudios.co.uk

FREE



We opened The Old Fire Engine House in 1968, initially as a restaurant, but, as we busied ourselves with the decorating, we realised that we had an awful lot of bare walls – and even an empty room – with nothing to hang on them. Hence, *The Gallery*. Our aim was to display art in the informal atmosphere of a private house rather than that of a sometimes cold and sterile gallery. Encouraged in this by Anthony Day, Julia Ball, Richard Sell, Nan Youngman, Pamela Hughes and many more Cambridge artists, we mounted our first one-man show in December that year; we continue to exhibit art of all media and derive constant pleasure and excitement from the work that we show.

Open Studios go one better – they show artists' work in their own studios, with the artist always present. They have become a July institution in which the Cambridgeshire arts and crafts practitioners can engage directly with a wider public and with each other. Artistic creation is more often than not a solitary, introverted activity, and the Open Studios offer a wonderful opportunity for the cross-pollination of ideas and the refinement of theories.

A huge range of endeavour is on display. The Open Studios provide a forum where work, techniques and motivations can be discussed with artists in an informal atmosphere, in the places where the work is conceived. Workers in glass, wood, ceramics, photography, sculpture and a multitude of graphic media are represented. Many have been faithful supporters of the event for decades, some are much newer contributors. What they share is a freshness and an enthusiasm for what they are constantly attempting to achieve and a willingness to talk about their aims and the ways in which they seek to accomplish them, or at least a closer approximation to the *ideal*.

There is surely, to use a hackneyed phrase, something here for anybody and everybody. We welcome you in the hope that you will find something to fire the imagination – and, who knows, to inspire you to explore artistic self-expression yourselves.

Ann Jarman



© R. Coleman

38. Cambridge Open Studios guide cover for 2013, with the introduction by Ann Jarman, The Old Fire Engine House.

COS 2013-2019: Shared responsibility

Solving The Chair conundrum

“Who would like to take over as Chair?”

It was two days after the 2013 February AGM, when the new management team met. Roger was there as the old Chair until the handover to the new one at the meeting.

There was an initial silence. Then the debate began to circle around the table, with someone suggesting one of the other members, the reluctant refusal, the attempts at persuasion, the next suggestion being made. I too was at both ends of the argument at times.

Eventually the talk subsided into an awkward silence, as an impasse was reached. No one felt that they could step into the very big shoes that Roger had left for the Chair.

I had been Chair of the Huntingdonshire Business Network (HBN), amongst others, and was also a long-standing member of the Huntingdonshire Speakers Club, a part of Toastmasters International. The latter actively encourages different members to take charge, and thereby gain experience of running a meeting, as part of its structured programme. At HBN, we also had informally introduced having different members taking on the Chair for a meeting.

I therefore raised the idea of having a rotating chair over the year, each one of us taking the position at a different meeting, until such a time as a new permanent chair could be chosen.

Chairing one meeting seemed a more manageable challenge to each of us, and sharing the responsibility initially made it less of an individual burden. The provisional plan was adopted and has been a permanent and successful fixture right up to 2019.

Structured meetings

With a number of new members on the management team, the roles were then assigned according to interest, expertise or capability and fell out as shown in table 3 for the period 2013-2019:

Table 3. COS management team members 2013-2019. Dark green = time in office

Officers	(no fixed term)	2013	2014	2015	2016	2017	2018	2019
Treasurer	Martin (Mev) Evans							
	Leigh Watson							
	Anthony Hopkinson (Accounts)							
Company Secretary	Heidi Lichterman							
Membership	Marion Curtis							
Clerk	Kay Dodsworth							
Management Team	5yr Fixed terms							
Website	Chris Thomas							
	Birgitte Bruun							
	Renata Vincoletto							
	Christopher Langley							
	Dilek Özgit							
Guide Production	Mary Hinde							
	Terry Beard							
	Esther Yasmin Groeneweld							
	Jocelyne Dudding							
Publicity	John Pocock							
	Linda Towning							
	Rosemary Dodgson							
	Peter Harrison							
	Sonia Villiers							

Management Team cont'd	5yr Fixed terms	2013	2014	2015	2016	2017	2018	2019
Guide Distribution	Jeremy Nicholls							
	Ros Asplin							
	Jayne Norris							
	Sarah Dodkin Rush							
	Gabriella del Valle							
	Sarah Lucy Lee							
Archive/Social Events	David Cutting							
	Annie Brown							
ECOS Representative	Lyz Gardner							
Administrators	Part time, annually							
Website	Clare Gilmour							
Guide	David Hatton							
Publicity	Jo Riches							

Marion recommended that we co-opt Kay Dodsworth to act as management team secretary and to take the minutes. Roger also recommended that meetings should have a standard agenda, with the following format, to help the rotating chairs. This was approved by the team as:

- Minutes of the previous meeting (signing off)
- Matters arising and checking of previous action points
- Timeline check
- Then in changing order, according to the importance at the time of the meeting:
 - Finance
 - Membership issues
 - Website
 - Guide production
 - Distribution
 - Social events

- Issues that had arisen since the previous meeting
- Any other business
- Date and venue of next meeting

Decisions at the meeting would be recorded in the minutes, with clear action points and the name/initials of the person dealing with them.

Secret weapon – the minute takers

Back in 2011, Marion had recommended co-opting Rosemary Myers and Susan Carlyle, specifically to take the minutes at meetings of the new management team. Later in 2012, Kay Dodsworth took on the role of COS Clerk.

Meetings secretary is an undervalued yet key role in any management meeting. Together with the Chair, they set the agenda for a meeting. They will sit and concentrate on listening and taking the occasional note of points and arguments on each issue or report. Then, after a particularly hefty discussion, where everyone has vented their opinion, the quiet voice will break into the brief calm and ask *“So, what have we decided then?”* concentrating minds on the actual action point for the particular item.

By being independent recorders, not emotionally invested in the issues raised (most of the time), meetings secretaries free the chair to concentrate on running a successful meeting, which involves a level of diplomacy, persuasion and the ability to act as arbiter in the case of a split decision.

Writing the minutes is also a skill. They need to be short enough to contain the meeting outline and the action points arising, to contain the bones of what was discussed and why, but without going into a blow-by-blow account of the event. The minutes are stripped of most of the passion and emotion that can boil over, because decisions have been made and (hopefully) agreed upon. However, there is often still a flurry of email activity between meetings, where a member queries one or other interpretation in the first draft of the minutes, before the final version, acceptable to all, takes shape.

The minutes themselves become the basis for the structure for the next meeting, making life easier for the Chair and supporting the progress of the meeting itself.

Kay Dodsworth

When it came my turn to be the Chair, I remember cycling over to Kay's house as part of the preparations and admiring her oil, watercolour and pastel paintings on the wall, before sitting down at the kitchen table with a cup of tea or coffee.

As a child Kay had a variety of interests that included dance, drama and art. She attended a rather unconventional junior school from the age of seven, at which on fine days the pupils were sometimes sent out into the gardens to draw, helping her to discover the pleasure of drawing outside. Her first drawing in that setting was of a clump of Arum lilies; the happiness of that deep engagement with something beautiful is still a vivid memory.

A birthday present of an oil painting set at the age of 12, kindled a love of that medium. This was encouraged, at the age of 14, by an acquaintance who insisted on paying her for a painting of a landscape she had just finished.

Kay went on to study English, with Theology as a subsidiary subject, at university in Wales, but changed to Theology after the first year. It was at university she began drawing to music, drawing charcoal images that leap out of the music. Today, this is still a significant aspect of her art work, having grown in importance over the last few years, when she has been artist in residence with the Fairhaven Singers.

Immediately following university, she married, continued with research in Theology, then was at home with her young son. During that time, she took lessons with a local Welsh artist who gave really useful tuition in the techniques of oil painting.

In 1981 she started teaching, moving to Cambridge to teach in 1986. Retired from teaching she now works part time as a Lay Chaplain in school.

"What I most like about working here is the fact that here you can be yourself, be accepted, and be valued. I also enjoy the slightly wackier elements of school life, whether that be the annual fun run, or the occasional surprises such as walking through school and seeing a pet cockerel strutting around the garden!"

Kay has been a participating member at COS continuously since 2004, 2019 being her 15th year exhibiting her paintings. The skill of listening without judgement that she used in the school chaplaincy would be a useful tool in her role as COS meetings secretary.

The evolution of the COS website

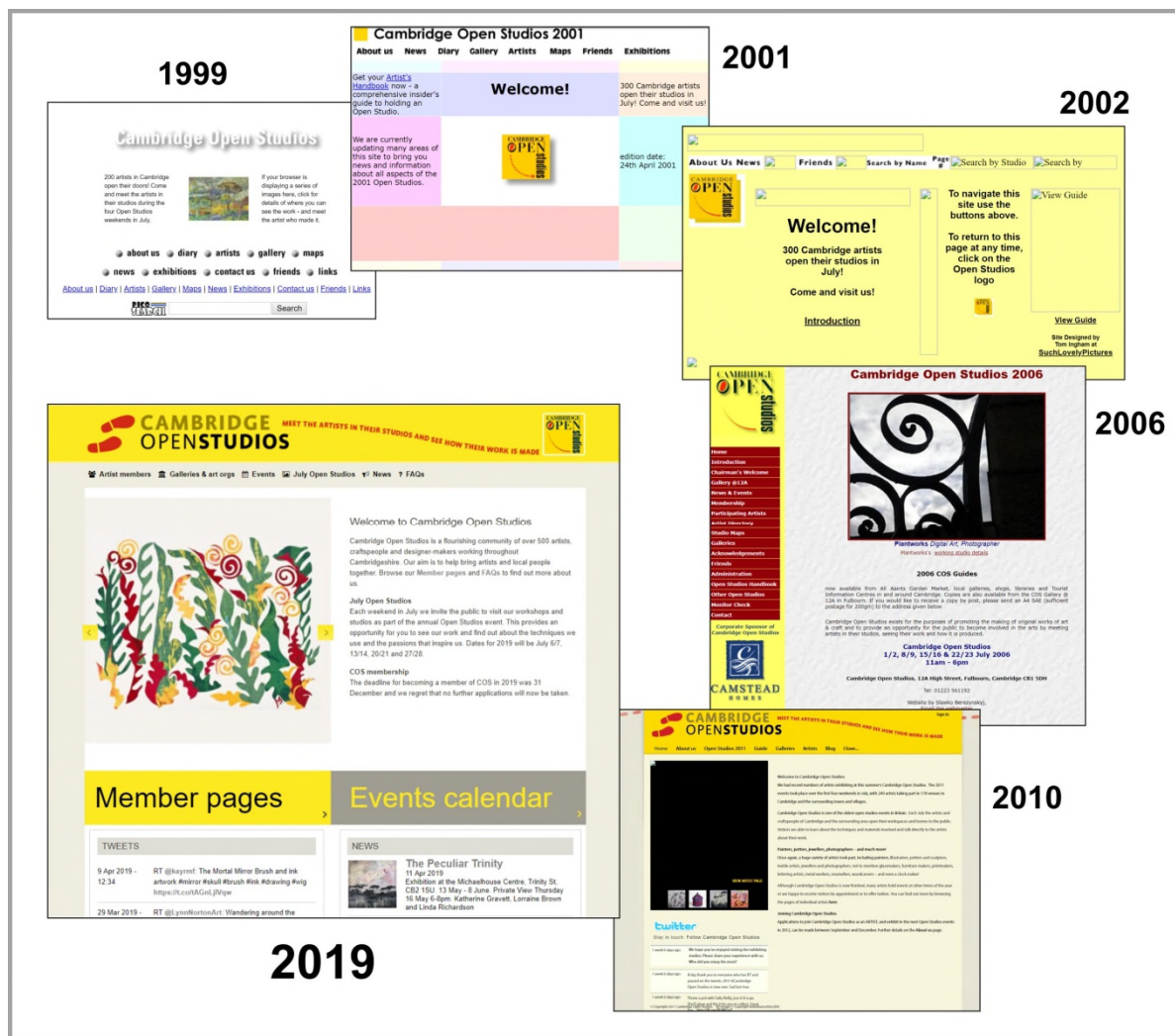
Until writing this book, I had not realised how long COS had actually had a website, in one form or another. Searching the www.archive.org 'Wayback Machine', I found that it started noting the www.camopenstudios.co.uk site in 1998, though no stored image of the site exists until 1999 and no site designer was mentioned. The site design changed in 2000 and continued until 2001 – again, no author was known. In 2002, Tom Ingham, from Such Lovely Pictures, redesigned the site. Up to now, the sites were informational, listing artists and friends, and were searchable.

In 2004, Slawko Berezynskyj took over the site and redesigned it, extending the amount of information available and how to search for it. Slawko continued to develop the site until 2008/9, including some administrative capabilities, in collaboration with Jane Gaskell, until an acrimonious split from COS occurred during the restructuring. The site was taken down. COS was left with simply a holding page for the organisation during the autumn/winter of 2009/2010.

In 2010, COS's new website manager, Jon Beal of Netflare, began with a simple, purely informational site, designed by Phil Treble, to cover COS for Open Studios in that year. He then developed a first Drupal-based, interactive site for both visitors and the membership, with administrative functionality for members of the management team, which became active in 2011. According to Wikipedia, *"Drupal is a free and open-source content management framework written in PHP and distributed under the GNU General Public License"*. It was founded as an open source project in 2001 by Dries Buytaert and has been run by a community of people dedicated to the open source platform since 2014. By 2017, more than a million websites were using Drupal. The open source nature of the site was thought to reduce the dependence of the COS site on one company, should significant issues arise in the future.

I had been part of the website team with Roger, whilst he was proactively directing events, but now it fell to me to take on the baton, with Birgitte Bruun shadowing. By 2014, the software developers had upgraded to a new version of Drupal, Drupal 7, with increased capabilities and updated security features. The COS site needed upgrading.

This was an opportunity to try to clear up some of the issues that were a) bugging the system and b) making it less user-friendly than we desired. Clare Gilmour and I would visit John Beal almost weekly (keeping Birgitte in the loop as she could not always attend). We had the original plan of work proposed by Jon and agreed by COS to discuss progress and issues. We also hired Sally Milligan in the early stages, to help bridge the communication gap between technology and user. A typical meeting would progress in the following manner:



39. COS Websites from 1999 to 2019. Unknown author for 1999 and 2001; 2002 – Tom Ingham; 2006 - Slawko Berezynskyj; 2010 - Phil Treble (designer) & Jon Beal (Webmaster); 2019 – Jon Beal.

After getting our tea/coffee and sitting around the table, we would start checking progress against the key, 'must-have' objectives. There would be successes, hiccups and challenges for Jon in the work.

- Jon would try to explain the technical work in terms that we could understand from his perspective.
- Clare and I would need him to explain things even more simply so that we had a chance to understand.
- We would then finally be able to agree what progress had been made and what changes were needed before the next meeting.
- Clare would then keep her fingers on the pulse.
- I would try to convert my understanding of the progress on the website into simple terms for the management team meetings.
- Feedback from the management team would then percolate back down through the system at the next meeting.

The meetings with Jon were always interesting and intellectually challenging, because the technology and what was possible were constantly changing. As a result, what seemed like a good way forward a month or so ago, from his perspective, would be old hat and possibly replaceable with a brand new solution tomorrow, or even today. We then had to work out, was this a realistic, tested new solution or was this one still in development, and should we risk the transition to be slightly more future-proofed? Clare has repeatedly said that she was grateful that the decision in these instances always rested with the management team web person.

We did get the new website up and running by 2015, with only minor glitches for the membership. However, it should be realised that there are always constant minor improvements, edits and additions occurring on the live site.

In 2019, the website is now undergoing another complete rebuild. Work has begun with the web designer, Marion (membership), Clare and Sally Milligan for COS.

Jon Beal, COS website manager and designer

Jon Beal started as an electronics engineer for Philips, when they were still big in Cambridge. As their decline began, he moved to BT in 1993, where he helped create his department's first internal staff website. BT wanted him to manage a group of contractors and, when he realised the people under him were earning four times his salary, he became a contractor too. His first project was with

Nokia in Finland. During his time in Finland, the web was growing and he became very familiar with making websites for friends and others. They suggested he make the web his business.

Returning to the UK, with limited business experience, Jon bought into a franchise called Netspace, on the basis that there would be business support and the opportunity to grow. His costly investment nearly came to nought as Netspace went into liquidation sometime after he joined. He was one of the 12 former franchisees who took over the company and established the rebranded Netflare.

As a technical person, Jon found himself struggling with marketing. By buying out a couple of female graphic designers who had their own company, Virtuose, he gradually began to gain the necessary marketing experience, and also trained himself in this area.

One of the things he realised, after a time, was that websites were never completely finished – because the clients never wrote the content to fill them. From extensive reading and research, Jon realised that psychology and the philosophy of how to write English was important. Often, what you say is irrelevant, it is what you want to do, your intentions, that are important in marketing. As a solution, Jon created his own ‘Jumpsite’ marketing course to teach clients, so that they could successfully complete their website content!

When he first met Roger Coleman, Jon found himself up against a strong-minded individual who had his own ideas of what he wanted (now!), namely, an interim display website, to cover for a single year. Content was not a problem, COS had it. Roger also brought his own designer, Phil Treble, on board. For Jon, the interim website was a nightmare task. The data was held in different formats and different spreadsheets and had to be shoehorned into a display site, based purely on COS’s wishes, and less on the best technology.

The working relationship relaxed and improved as COS moved on to the development of the second version of the new website (with which I was involved). The limitations from Jon’s point of view were that there were so many requirements – but acquiring, organising and storing all the membership and participation data online was the key element.

The result was an improved and very functional website, but perhaps one in which the technology had taken precedence and the humans had to be shoehorned into it.

The COS website is currently entering a new phase – one in which the technology will form a separate, underlying element, with greater emphasis placed on making people’s interaction with the site more user-friendly. The changes are based on new approaches to website design developed by

internet giants like Amazon and Facebook, driven by their need to retain customers in a competitive environment.

I asked Jon what it was like working with artists. It was a challenge. However, the detailed nature of developing the site meant that, after starting with a COS website team headed by Roger, by the end of the planning process, only Roger remained. Life apparently became much better for Jon and the COS management team, when Clare and COS team members responsible for the website came along and provided an interpretative buffer zone between the web site developers and COS!

art /ärt/ *n* however we find
ways to take what we're
feeling inside ourselves and
paint it, write it, sing it or shred
it on the streets for everyone
else to see. [L *ars*, *artis*]

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Mixed media/Collage
Mosaic
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Photography
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Textile Art
Woodcarving

Go online for artists, studios, maps & events. Scan QR Code with your smartphone barcode reader app



CAMBRIDGE OPEN studios 2014

Weekend 1 July 5 – 6 Weekend 2 July 12 – 13
Weekend 3 July 19 – 20 Weekend 4 July 26 – 27

Meet the artists in their studios 11 am – 6 pm



Open Studios 2014

I have spent nearly all my adult life engaged with the world of art making. Attending Bath Academy of Art in the early 1960s changed my life. It offered a way of living, a way of being. A world that focussed on creative and imaginative thinking, aesthetic awareness, problem solving, philosophical and theoretical engagement, resourcefulness, independence, determination, practical skills, and something about the meaning of life, of human existence and human experience, of communication and the unique qualities of each individual.

It was in the mid-1960s, in Zambia with my husband Tony, that I first started to teach art. Excitement, idealism and adventure – a heady mix that informed and inspired us then, and continued when we eventually returned to Cambridge in the late 1960s.

It was a new world! The Arts were blossoming – art, music, film, plays, fashion. It was confident, optimistic, idealistic, embracing and inclusive. In schools, painting, pottery, textiles, graphics, and photography – creating and making – were all essential parts of secondary and primary school education. Nan Youngman and then Roy Bell, as Art Advisors, encouraged a new generation of artists and art teachers. Evening classes exploded. We could all do art now!

A generation of inspired local art teachers led to an increase in the number of students choosing to specialise further. The idea and realisation of Open Studios was all part of this. It provided a unique setting to see art, and a wonderful opportunity to share in it, perhaps even be a patron, and become a collector – the viewer, the visitor, being part of their world for that time, and the impact and effect lasting far longer than the visit itself.

What a wealth and richness Open Studios with its artists and makers offers to us all. At its heart also lies the importance of good art education, to ensure we develop the opportunities to be imaginative and creative, appreciate and understand the work of others and encourage future generations.

Val Cornish
Painter, Head of Art at Long Road Sixth Form College (1980–2001)

MIXED MEDIA **CERAMICS**

PHOTOGRAPHY **PAINTING**

SCULPTURE **DRAWING**

TEXTILES **JEWELLERY**

PRINTMAKING **GLASS**

FREE www.camopenstudios.co.uk www.camopenstudios.co.uk **FREE**

40. Cambridge Open Studios guide cover 2014, with the introduction by Val Cornish, painter and Head of Art at Long Road Sixth Form College (1980 - 2001).

Who comes first in COS advertising and promotion?

Set up a system for promoting a group of individuals or businesses and you will inevitably come up against the issue of who is mentioned first, or appear at the top of the list. Galleries are quite savvy about the commercial importance of their placement in the COS guide and over the years there has been some gentle exchanges back and forth about where they would be placed within it. By the 2000s, they were mostly listed alphabetically, towards the back of the guide, with the exception of 2012, when they were listed near the front. That is, until 2013, when one gallery wanted to change its name, to ensure it would gain the perceived top spot of being the first entry in the alphabetical listing. COS consequently changed its gallery listings to a randomised order, to be fair to all, over the subsequent years.

Artists, too, were very aware of where their images appeared. The guide cover often had a collage of participating artist images. Over the years, this changed to using extracts of artwork, or using external designs, to ensure fair play.

On the current website, the home page displays a slideshow of artists' images. Initially, the same image would appear when the page was first opened and the same sequence would begin, with only occasional changes to the selection of images. The situation was quickly resolved by programming the site to re-sample and generate a new, random sequence of 50 images every few hours.

Up to 2019, the guide entries were grouped by region, starting with the in-town studios, and arranged in the same order around the city: northwest, northeast, centre, southeast and southwest. The second part of the guide then moved on to the out-of-town regions. Fortunately, the sequence of individuals within each region would vary as a result of the membership changing from year to year, and the way the studio numbering was organised within each area.

However, at the 2019 AGM, a request was made. Could we reconsider the in-town/out-of-town order in the guide, and also start the numbering of studios, both in and outside Cambridge, in a different region each year? The latter is possible and the in-town/out-of-town preference will be solved in future years by having an 'upside-down-guide'. This solution involves having two different 'front' covers. In-town studios will be printed from one cover inwards, to the middle, as expected. When you turn the guide upside down, the other cover becomes the front cover and the out-of-town studios are listed from that cover to the middle.

Looking after members' data, their safety and the environment

COS has had to address two key issues over the past five years, one external – the law on data protection, known as GDPR, and the other internal – an increasing awareness of environmental concerns within its membership. The question of the safety of volunteers at external events was also raised.

GDPR (General Data Protection Regulation)

Our personal data is becoming increasingly accessible and shared by different organisations. It is also sought after by criminals. To protect the individual and their data, the EU introduced GDPR, the General Data Protection Regulation, which became law in the UK as the Data Protection Act 2018.

The law affirms that you have the right to control your own private data, and that organisations like COS have to handle personal data responsibly.

As COS is a membership organisation, it asks for each artist's contact details and other information about their work. COS therefore had to ensure it complies with GDPR. The COS GDPR policy was compiled and is currently listed under the members FAQs on the website. The key elements are listed in the Appendix.

Volunteer safety

With an increasing need to run COS professionally came the realisation that the safety of volunteers at the various publicity events was a responsibility to be taken seriously. Often 'Elf & Safety' is either not taken seriously or is seen as an obstacle to getting things done. However, the aim of a good safety policy is to ensure that things CAN actually be done, without the risk of harm to an individual. You basically identify what dangers might be associated with a task and then find ways to address them. Common sense does apply.

COS has had its own risk assessment policy since 2018, which is given in the Appendix.

Environmental policy

At the 2018 AGM, during a discussion on volunteers to help at publicity events, members questioned the use and handing out of balloons at stands. Should we really be using plastics that had the potential to pollute the environment? After the initial surprise, a vote was held on whether we should

discontinue the use of balloons, which met with approval from most of the membership. It was agreed that COS could use up the remaining stock but would not buy balloons in the future.

The item also raised the issue that COS should have an environmental policy, to ensure it is taking account of green issues. This was compiled with the help of Jocelyne Dudding and Rosemary Dodgson and the text is given in the Appendix.

The social side

After the restructuring, COS used to hold the AGMs and EGMs at St Bede's School in Cambridge, where Marion Curtis worked. There was parking, and a large hall that suited meetings, and we could use their audio-visual facilities. The venue also ensured that we got our exercise, as the hall only appeared to be accessible if you walked the corridors around three sides of a square. Unfortunately, with meetings held at weekends, we had to make our own catering arrangements for teas/coffees and cakes or biscuits. The new members' meetings were held at a variety of venues, including a sports club.

David Cutting took on the task of finding a suitable alternative venue and we trialled Girton College for the November 2014 EGM. It also had parking and a long walk to and around most of the college to reach the meeting rooms. The additional benefits were the availability of two adjacent rooms and catering. We were able to gather for informal conversation in the beautiful college library, with the college providing the catering in the form of tea, savoury and sweet snacks. Then, for the actual event, we would all cross the corridor into the large meeting room, which comfortably accommodated the number of attendees. Delighted with our first event there, COS has made it its regular venue for two meetings a year (AGM and new members' meeting) ever since.

art /ärt/ *n* misunderstood,
mishandled, exploited and
underappreciated. [L *ars*, *artis*]

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You can see the work of our artists and plan your visit on our website (www.camopenstudios.co.uk).

Booklets are free from outlets across Cambridgeshire

FREE BOOKLET

Go online for artists, studios, maps & events. Scan QR Code with your smartphone barcode reader app



CAMBRIDGE OPEN studios 2015

Weekend 1 July 4 – 5

Weekend 3 July 18 – 19

Weekend 2 July 11 – 12

Weekend 4 July 25 – 26

Meet the artists in their studios 11 am – 6 pm

CERAMICS / POTTERY

DIGITAL ART

DRAWING

FURNITURE MAKING

GLASS

ILLUSTRATION

JEWELLERY

LETTERING / CALLIGRAPHY

METALWORK

MIXED MEDIA/COLLAGES

MOSAIC

PAINTING

PHOTOGRAPHY

PRINTMAKING / BOOK ARTS

SCULPTURE

TEXTILE ART

WOODCARVING



www.camopenstudios.co.uk

www.camopenstudios.co.uk



Photographer: David Black

Open Studios 2015

I am delighted to endorse Open Studios as, apart from being a unique institution, it has also had a direct influence on the way that I operate my pop-up gallery.

I first opened our house in Great Shelford thirty years ago under the banner of Open Studios. In those days, I did not have a separate place to work in, but just painted on an old easel in the corner of the living room.

I remember screen-printing my posters and doing all my own publicity. I approached the Cambridge Festival committee and asked whether they could include us as a 'fringe benefit' in their booklet – but we got a very firm refusal to that one. It was amusing to see in the *Cambridge News* later that the artists had been given the most coverage in an article about the Cambridge Festival. The Festival disappeared not long after, but Open Studios has continued to grow and flourish.

When I worked at Hills Road, I encouraged our art students to visit Open Studios and record what they saw in their sketchbooks. I thought it was important for young people to see both the wonderful variety of work but also how artists often exercise their magic in quite ordinary surroundings.

I always gave the students a few simple DOs and DON'Ts when visiting studios. Always ask permission before taking a photograph, never monopolise the artist, especially if the studio is busy with visitors, but do take your parents, as they might buy something!

We have recently been on a trip to Brussels, and, although the museum dedicated to Magritte is impressive, it was his tiny flat that captured my imagination. It was fascinating to see where he had lived for many years with his wife. Although Magritte did eventually have a shed built in the garden to work in, he soon retreated back into the kitchen, as it was warmer, to do his painting.

So, I guess the message has to be, one can make art anywhere!

Ted Coney

Head of Art and Design,
Hills Road Sixth Form College (1971–2005)
Ted Coney's Family Portraits (2008–2015)
www.tedconeyfamilyportraits.co.uk

41. Cambridge Open Studios guide cover 2015, with the introduction by Ted Coney, Head of Art and Design at Hills Road Sixth Form College (1971–2005).

Membership

Art for art's sake or in it for the money?

As artists, we are all driven by a creative urge, to make things in media that appeal to us. We are never quite satisfied with what we have done and strive to learn more, express new ideas and hone our skills. The stories about individual artists included in this book show that, in many cases, there has been a love of creating art from an early age and that there are many ways to become a recognised artist in your field.

Some have made art their career right from the start. Others wanted to be artists but took a convoluted path via 'real' or 'sensible' jobs, before they could finally commit to their art forming a major part of their lives. Then there are those who discovered art later in adult life. The routes to becoming a COS member are unique to each individual.

The question of whether you are participating purely for art's sake, on the one hand, or for the money on the other, are the extreme ends of a larger spectrum, encompassing a myriad of options in between. A number of COS artists have built up their reputations within the UK and internationally over the years, to such an extent that they can live off their art. Many of the other established artists supplement their income from sales of artwork, to a greater or lesser extent, with teaching and running paid courses in their medium. Most artists in the UK, in or outside of COS, have a paid day job or other form of income that allows them to perform their art in their spare time. A straw telephone poll of ten COS artists revealed that four made significant earnings from their initial investment of setting up one year's Open Studio, whilst the other six had either broken even or not earned financially.

The reasons for becoming a member of COS, and participating in the annual Open Studios, are therefore equally varied. It can simply be that the July exhibition event is a major, very cost-effective part of a year-round marketing and exhibiting programme. In my many conversations, most artists value the opportunity for direct human interaction with their past, present and future audience more than actual sales. Visitors can be the stranger coming in for the first time and talking to you about your art, why you do it and what it means to them, or it is the returnee who is curious to see how you have progressed and what you have created since their last visit.

Each artist will give a unique answer as to why they joined, or are participating in Open Studios. Ask them.

COS membership in numbers

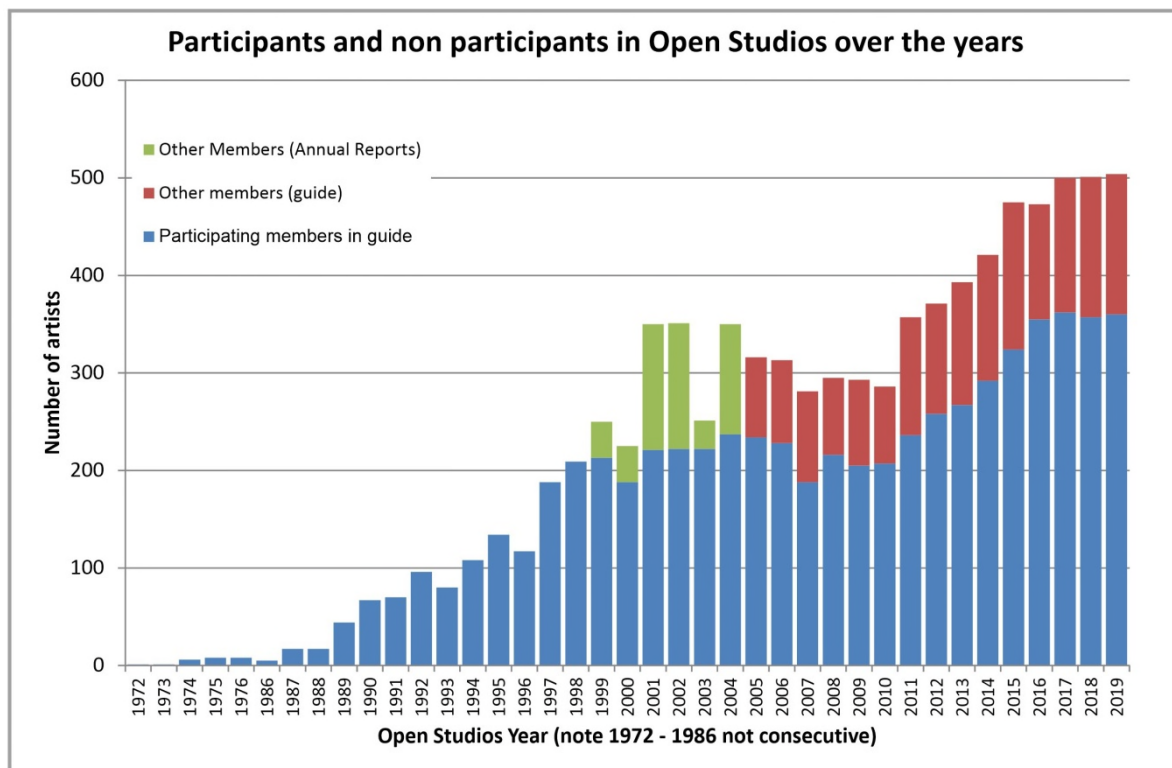
There is currently a theoretical limit of about 280 participation entries in the guide (the total number of participants will be more than this as many artists share a guide entry). The reason is that the COS guide is limited to a maximum number of pages if we want to keep it in an easily-opened, stapled format. This is typically 80 to 90 pages. Any larger, and it would have to have a glued spine, like a paperback book, which cannot be opened out as easily.

As fewer artists shared guide entries in the early 2000s, this actually limited the number of members who could participate in the July Open Studios. Consequently, the number of members taking part levelled off as can be seen in figure 42 below for 2000 to 2008. It also acted as an added incentive for members to submit their applications for participation well before the deadline, to avoid being left out.

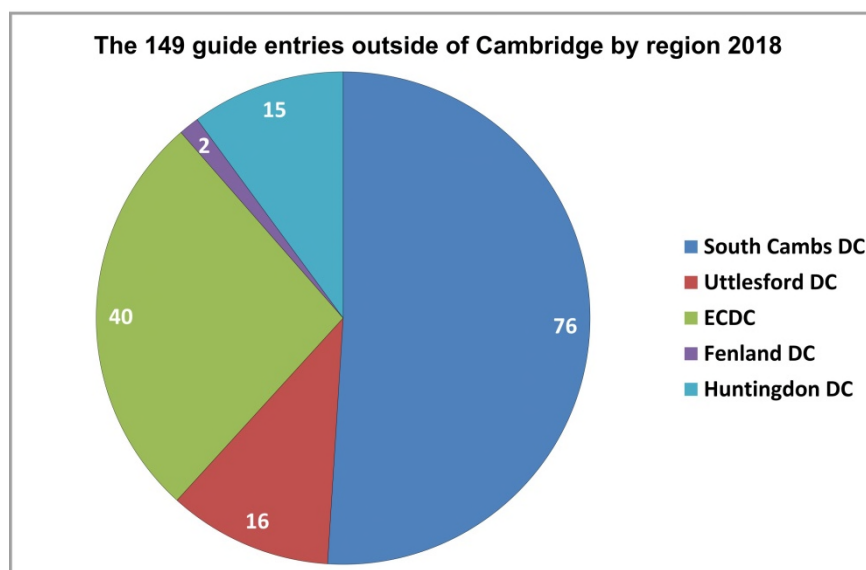
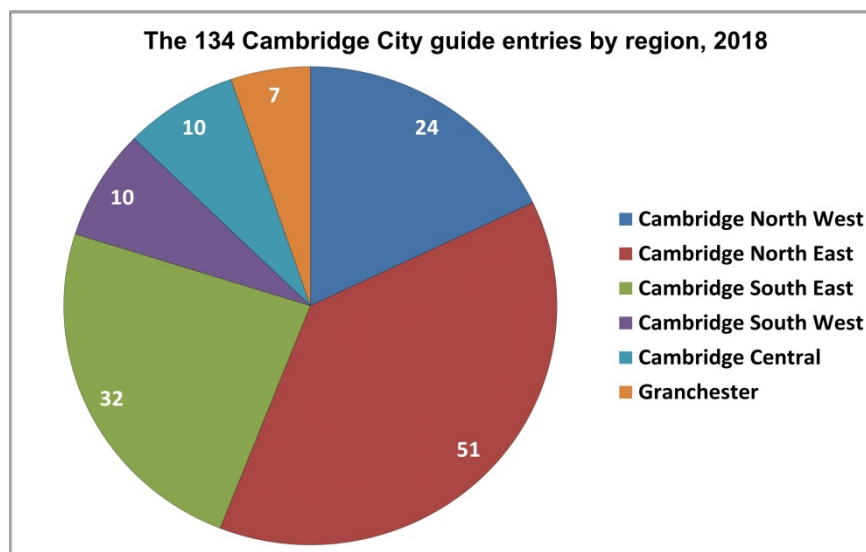
The number of members participating has been rising since 2011. This has been possible by making it much simpler for groups to participate. A group is a single guide entry and represents several artists, and a larger number of groups have been taking part. Growth in numbers slowed down from 2016 onwards, reaching around 365 participants in 2019.

The number of non-participating artists also increased from 79 in 2010 to 144 in 2019. Overall, the total membership rose from 286 in 2010 to 504 in 2019. However, the percentage of non-participating members remained relatively constant at between 25% and 30%.

Looking at figure 42, it is hard to judge whether we are reaching a natural plateau in membership or whether it will rise again for 2020.



42. Chart showing COS participants per year in blue, with non-exhibiting members in green (figures taken from Annual report) or red (taken from listing in guide). The overall height of a column amounts to the total number of COS members.



43. Geographic distribution of Cambridge Open Studios guide entries within Cambridge and Outside of Cambridge in 2018.

In 2018, there were 134 guide entries located in Cambridge and 149 guide entries out-of-town. Figure 43 shows the regional distribution of the participating studios. More than half of the 134 guide entries in Cambridge were in the central (10) and northern sectors of the city (75), with 42 entries based in the south. Half of the 149 out of town studios were South Cambridgeshire District Council (76) and more than a quarter were in the East Cambridgeshire District Council (40).

COS – How equal are we?

With any organisation, there is a question of how open they are to membership, that is, how easy is it to join or what restrictions are placed on membership. The most significant biases in society can be found by looking at gender (male, female, non-binary). A simple binary (male:female) analysis should at least give a rough estimation of any possible bias or discrimination within an organisation. Awareness of non-binary identity is rapidly growing in our culture and of will be of importance for any finer grained future studies by others.

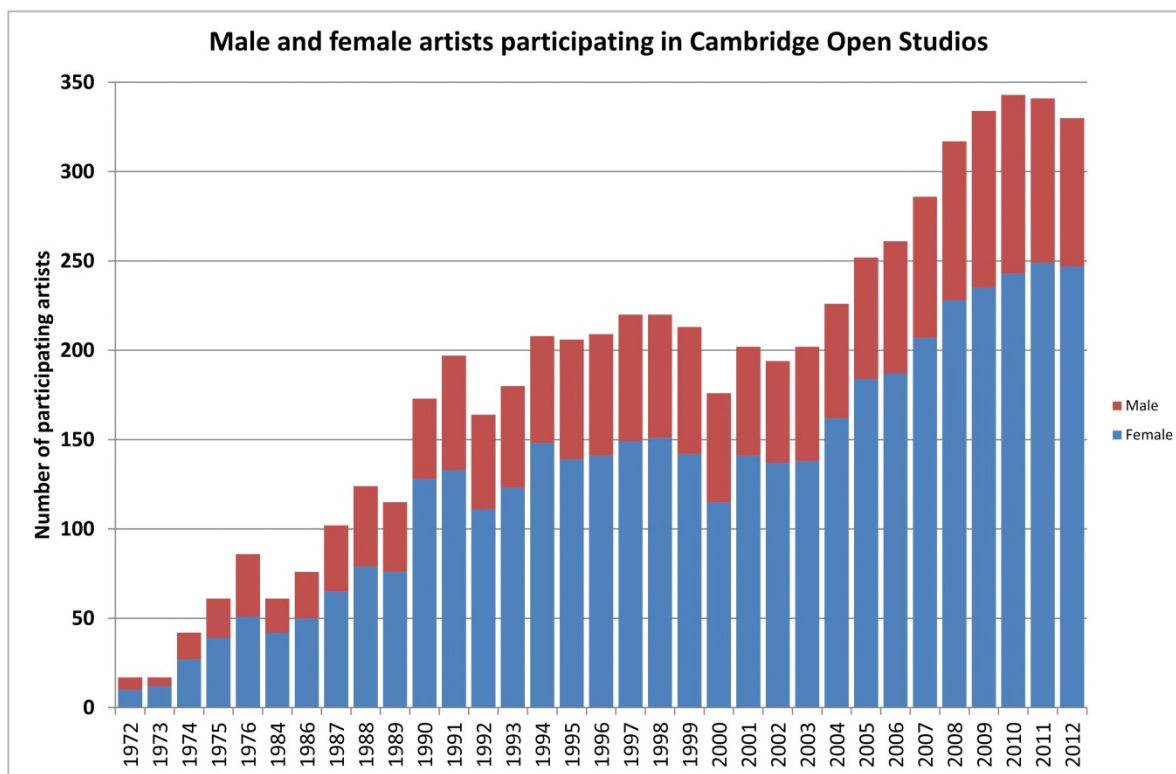
Assuming a 50:50 ratio of men and women in the population, how is this reflected generally in the arts community and specifically in membership within COS?

Gender inequality is still a current phenomenon. The number of people in ArtReview's 2018 Power list of the "most influential people in the contemporary art world" (https://artreview.com/power_100/) has 40% female artists, 2% more than the previous year, but the reality at the top is much less favourable. On average, women artists earned \$20,000 less than men; only 13.7% of living artists represented by galleries in Europe and North America were female; only 22% of solo shows at London's major arts institutions were by women, a drop of 8% from 2016. The list goes on and is described in detail in "Get the Facts" by the National Museum of Women in the Arts (<https://nmwa.org/advocate/get-facts>).

This is despite the facts that women make up 51% of visual artists in the US, and 63% of undergraduates and 66% of postgraduates in the creative arts and design in the UK.

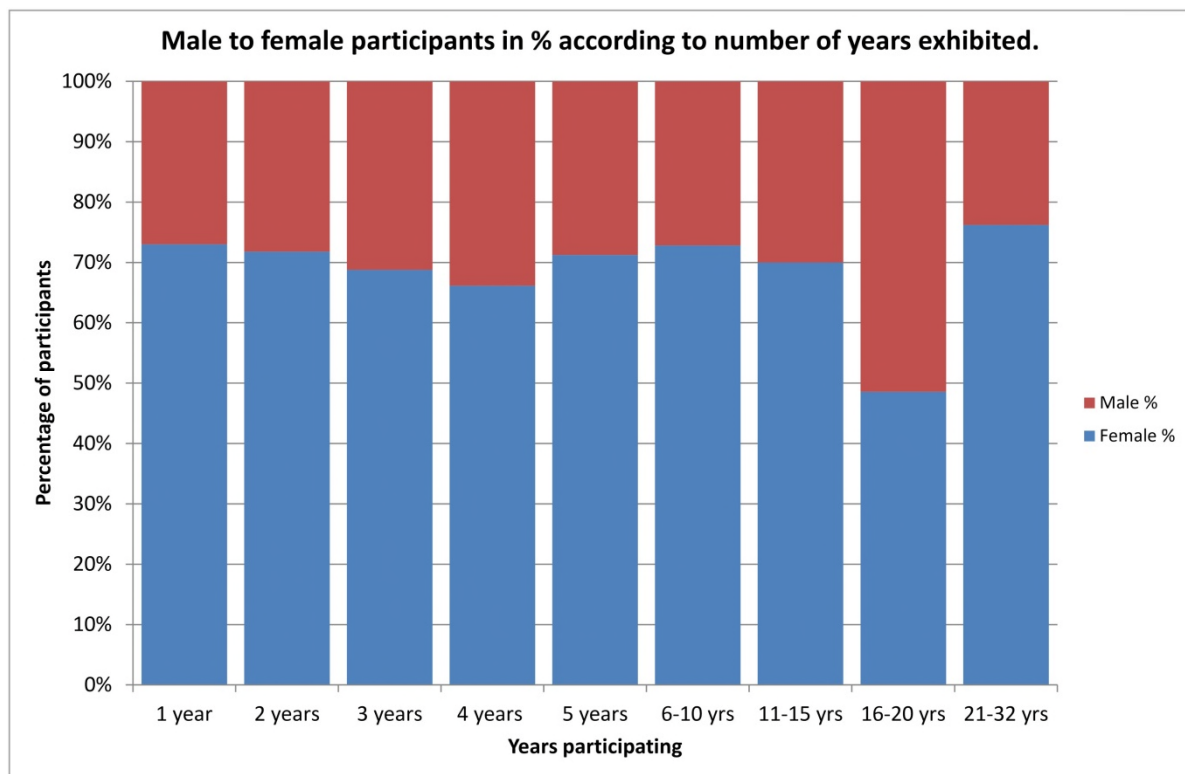
So how does Cambridge Open Studios fare in the equality stakes? I looked at the names of every single participant and only assigned gender where I was confident (e.g. name like Abigail, Beth, Clarissa, Adam, Brian, Clive). I did not count gender ambivalent names (Ali, Chris, Joss) unless I knew the artist.

Using this dataset, the balance is definitely in favour of female artists in COS, representing, as they do, 70% of participants in Cambridge Open Studios. The figure is remarkably consistent over time, if anything, there has been a slight increase in the proportion of female artists taking part (figure 44).



44. Participating artists per year, identified as male (red) or female (blue) by name. Numbers limited to participants where clear gender attribution by name was possible.

Furthermore, if you look at gender versus the number of years an artist has participated, it does not vary much either, except for those exhibiting for 16 to 20 years, where the ratio male:female is almost 1:1 (figure 45).



45. How the number of years that artists participate affects gender balance.

How does COS compare with other Open Studios? I looked at nine other Open Studios and performed the same exercise for their artists exhibiting in 2018 or 2019. I used the first 100 names I could assign to male or female in each case (where there were sufficient numbers). They too show an average of more than 65% female participants. With seven studios, the ratio was more like 3:1 or 4:1 in favour of female artists (table 4).

Table 4. Percentage of female and male artists in ten Open Studios organisations.

Open Studio	Female artists	Male artists
Open Studios Ayrshire	81%	19%
Hampshire Open Studios	80%	20%
Open Up Sheffield	76%	24%
Devon Open Studios	76%	24%
Suffolk Open Studios	75%	25%
York Open Studios	74%	26%
Artists Showcase Isle of Wight	73%	27%
Cambridge Open Studios	70%	30%
Oxford Artweeks	69%	31%
Wolverhampton Open Studios	65%	35%

Table 5. Percentage of female and male artists in a selection of artists' societies found online.

Artists' society	Female artists	Male artists	
Cambridge Drawing Society	76%	24%	S
North Wales Society of Fine Art	73%	27%	S
Society of Scottish Artists	67%	33%	NS
Lake Artists Society	55%	45%	S
Pastel Society	54%	46%	S
Lincolnshire Artists Society	53%	47%	S
St Ives Society of Artists	52%	48%	(?)
Royal Birmingham Society of Artists	51%	49%	S
Royal Institute of Painters in Watercolour	40%	60%	S
Royal Scottish Academy Edinburgh	37%	63%	(?)
New England Art Club	35%	65%	S
Manchester Academy of Fine Arts	34%	66%	S
Royal Academy of Arts	32%	68%	S
Society of Wildlife Artists	32%	68%	S
Royal Society of Portrait Painters	20%	80%	S

As an additional check, I also looked at membership of a range of other artists' societies, again using the first 100 assignable names where possible. I noted whether the societies were selective (S), non-selective (NS) or indeterminable (?) in terms of how members could join (table 5).

Out of the 15 societies I looked at, in different geographic regions and specialisms, only three had similar ratios of female artists to male artists to those seen in Open Studios. Seven of the societies had a clear bias towards more male artists than female ones. Twelve of the 15 societies had clear selection policies, either using submitted portfolios or by election by fellow members. From this I conclude that selection tends to create a bias in favour of male artists.

My main conclusion from the results is that the self-selected membership of COS reflects the societal norm of more female artists than male artists in the UK. The reason for this difference is a matter for sociology researchers to explore and explain elsewhere. I would also be intrigued to see non-binary gender results included in the future.

I strongly argue that the results fully justify the non-selective principle held by COS over the decades.

We are fortunate that over all the years of our existence, despite frequent debates on the subject, we have avoided letting existing members decide who can and cannot join by making judgements on the newcomer's art. Instead, the deciding factors for whether you can join COS and participate in Open Studios are:

1. Are you 18+?
2. Do you live in a CB postcode or within Cambridgeshire?
3. Can you pay the fees?
4. Can you complete your online and guide entries?
5. Can you follow the COS rules on running your Open Studio?

The key human point of contact regarding past, present and future membership of COS is the Membership Secretary, currently represented by Marion Curtis.

Marion Curtis – membership and continuity

Marion Curtis began participating with COS in 2009, just as we were beginning the restructuring. She joined the management team in October 2009 and took on the role of COS Membership Secretary, a position she has held ever since, providing continuity for members from year to year.

Marion grew up in Rochdale, Greater Manchester and an early school memory, aged nine, when attempting embroidery, was a teacher saying: "You foreign children pick the strangest colours!" in

allusion to her Ukrainian heritage. She did weaving at school for both 'O' and 'A' level and went on to do a sandwich course degree in Textile Design and Technology at Bradford University. Her year out in industry included a placement at the International Wool Secretariat in Ilkley, working in knitwear development. Projects included 'Wool of the Wisp' – to develop lightweight, lacy summer garments and 'Super Wash Wool' – to develop machine-washable wool garments.

During this time Marion did some voluntary work at a boy's special school and discovered how much she loved teaching. Once married, and living in Cambridge, she was advised to take the Art Teachers' Certificate at Middlesex University.

Looking for a local teaching position, Marion gained a post at Sawston Village College against 60 other applicants. The Art department ran three courses simultaneously, with the teachers rotating round the subjects. Marion concentrated on printmaking and textiles, whilst Stephen Murfitt (COS member and participant since 1997) did ceramics. Back then, in 1977, travel to work was a much more relaxed journey, arriving at school, just in time, by ten to nine. The scheme of work was a list of topics on a single sheet of A2 sugar paper.

After a brief maternity leave when her daughter arrived, Marion went on to teach at Netherhall School, which did not suit her. Marion remembers going off to have some photos done near the YMCA, and meeting a friend who mentioned St Bede's were looking for staff. She applied and went for an interview with Sister Dolores, taking along her textiles portfolio. By the time she returned home, she had the job. At the time, the school had a poor reputation but, with everyone pulling together, the school turned itself around, and its popularity increased and the school grew.

Affordable computing and the World Wide Web were still in their infancy when Marion took a diploma to teach the emerging topic of 'Information Technology'. In those very early stages, the school had two suites of Archimedes computers (about 50 in all), designed and developed by Acorn in Cambridge, in the late 1980s. She made sure that each department would eventually have a computer and introduced the new-fangled PCs when they took over the desktop computer market. Marion retired five years ago.

Marion had already seen the COS guide, and visited other studios in 2005, and thought, "*I'm as good as these!*" A windfall gave Marion the chance to buy herself her own studio, built in the garden of their house. She put it together in 2007 and then rushed to join COS in 2008 in order to participate in 2009, just as COS was seriously considering its existence.

With the financial crisis requiring drastic action, Marion volunteered to be Membership Secretary at the emergency meeting and found herself accepting £50 cheques from people there and then. Taking a proactive role, she emailed 200 artists and carried on taking on new people until the April of 2010. An officer of the company, Marion has been Membership Secretary ever since!

The role of Membership Secretary is all about communication. They represent the main point of contact for members and new applicants, outside of the Annual General Meeting and any social events. As part of the role, Marion maintains an enquiries list, checks up on members renewals, and finds it absolutely essential to stick to deadlines, otherwise things become unmanageable.

art /ärt/ *n* rearranging and repurposing of the hidebound or meaningless into something new, something never before seen, something true that has perhaps never before been true. [L *ars*, *artis*]

Cambridge Open Studios exists for the purposes of promoting the making of original works of art and craft and to provide an opportunity for the public to become involved in the arts by meeting artists in their studios, seeing their work and how it is produced.

You can see the work of our artists and plan your visit on our website (www.camopenstudios.co.uk).

This guide is FREE from outlets across Cambridgeshire.

Go online for artists, studios, maps & events.

Scan QR Code with your smartphone barcode reader app



CAMBRIDGE OPEN studios 2016

Weekend 1 July 2 – 3

Weekend 3 July 16 – 17

Weekend 2 July 9 – 10

Weekend 4 July 23 – 24

Meet the artists in their studios 11 am – 6 pm

CERAMICS / POTTERY

DIGITAL ART

DRAWING

FURNITURE MAKING

GLASS

ILLUSTRATION

JEWELLERY

LETTERING / CALLIGRAPHY

METALWORK

MIXED MEDIA/COLLAGES

MOSAIC

PAINTING

PHOTOGRAPHY

PRINTMAKING / BOOK ARTS

SCULPTURE

TEXTILE ART

WOODCARVING



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FREE



Cambridge Open Studios 2016

As someone who grew up in Cambridge into a family surrounded by art, the Cambridge Open Studios were a mainstay of our summer weekends. Some of the first artists I worked with are, this summer, opening their doors, and so it is an honour to be asked to write this foreword.

I am certain that meeting artists and growing up with the Open Studios informed one of the founding principles of my company: fair representation and pay for artists. That company, ARTIQ, now sits on the precipice of the art and business worlds, renting and selling art to corporations and hotels around the world.

The power of the Open Studios is, of course, to give artists a platform to show and sell their work to the general public at an affordable price. Many artists, particularly in the early days, start off by working in space stolen from their homes and alongside other jobs and responsibilities. These four weekends are those exciting and brave moments where they can throw open the doors to a new audience, to new reviews, to allowing their practice to be critiqued!

For me, however, there's a greater level of importance to this initiative – it shows, today, that the arts are popular and important. Government cuts have decimated many cultural institutions, but it is testament to this artist-run organisation that it has weathered the storm.

With a great surge in the number of students studying art at the moment, Cambridge Open Studios will continue to be important for years to come. I hope it is with a real sense of anticipation that you will tour the studios this summer, meet artists, talk to them about their work and, above all, be inspired!

Patrick McCrae
Managing Director, ARTIQ
patrick@artiq.co

Studios 27–29 Containerville,
 5–10 Corbridge Crescent,
 London E2 9DS

46. Cambridge Open Studios guide cover 2016, with the introduction by Patrick McCrae, Managing Director of ARTIQ.

Participation

Over the years, there have been circa 1,800 participating studios in total, with the vast majority being individual artists⁸. Counting each year's participation by an open studio, this amounts to 6,547 open studios since 1974, with 6,517 open studios taking place since 1987, when there were only 17 participants, to the 365 open studios taking part in 2019.

Julia Ball is obviously the longest participating member (45 years), with occasional breaks, since founding Open Studios in 1974. However, Helen Martino is the member with the most participations, year-on-year, of all artists, opening her studio for 32 of the past 33 years since 1987. Figure 47 overleaf shows the number of participations by artists who have taken part in 18 or more Open Studios.

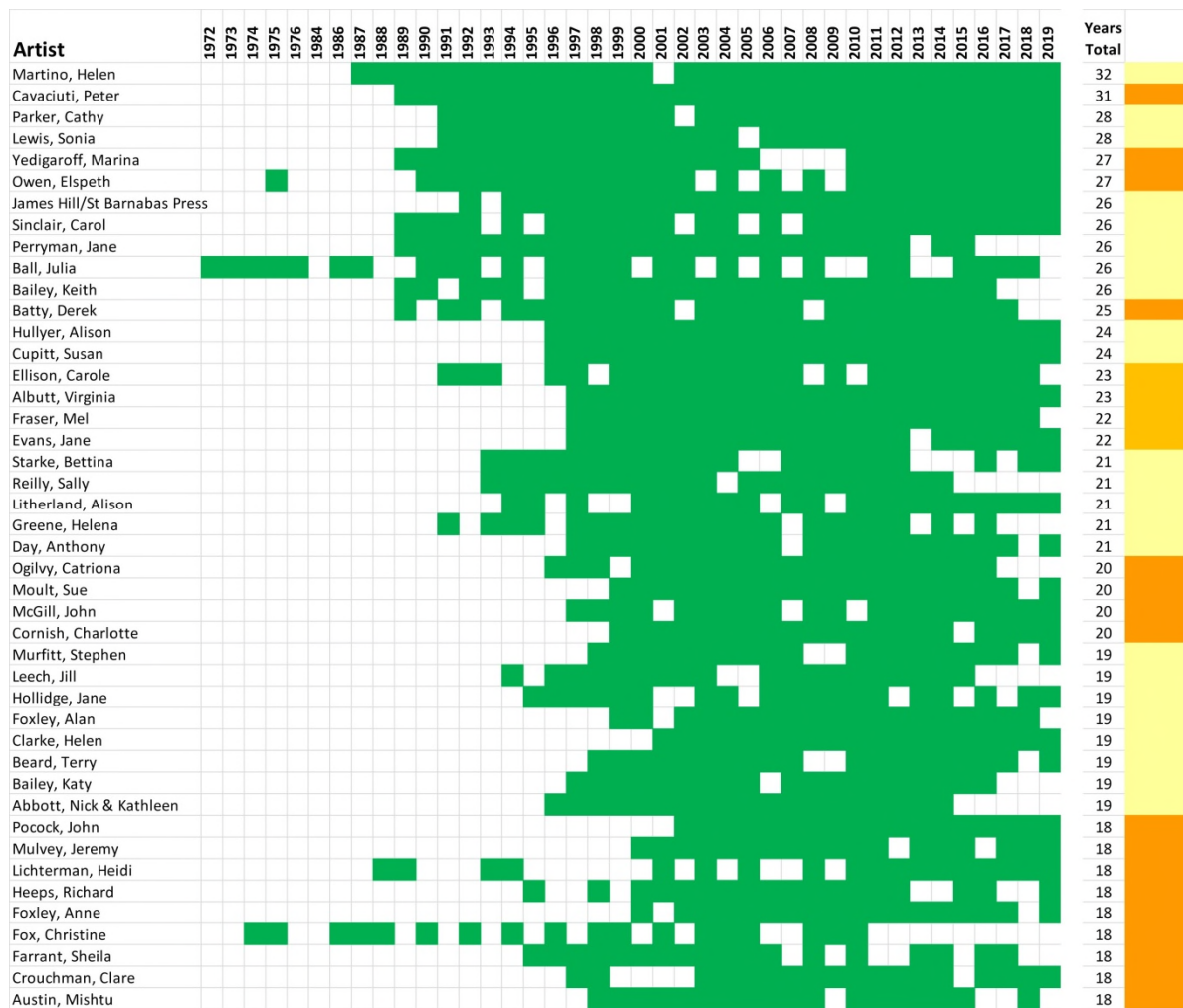
The full list of ALL circa 1,800 participating artists and the number of years they have taken part is listed in the Appendix: Participating artists 1974-2019, and also shown graphically in figure 48 on page 187.

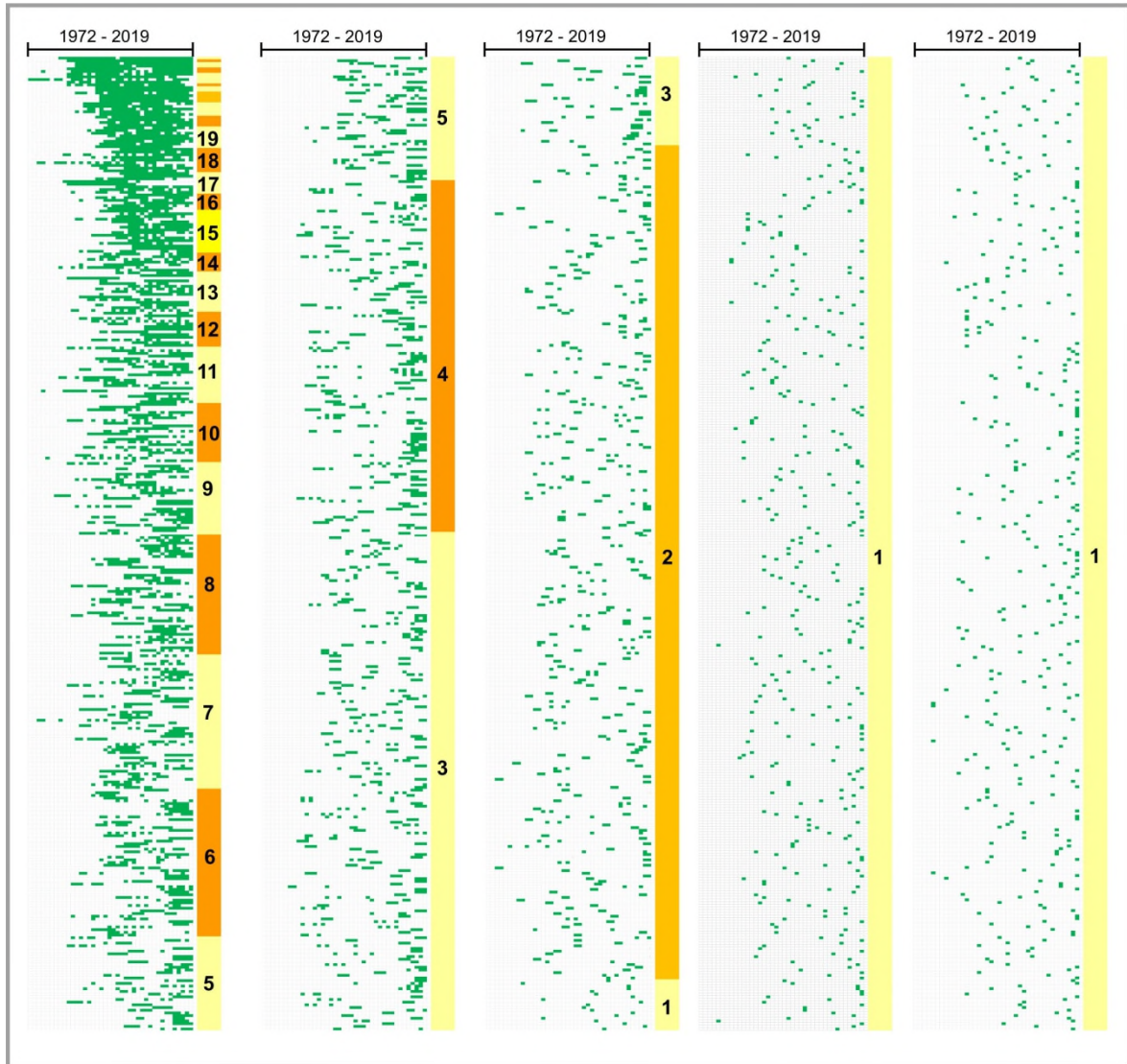
Helen Martino – most participations in COS

Helen left school at 16 and spent a couple of years at the Arts School in Farnham, studying English Literature and Arts, then applied for a place at the Central School of Art and Design in London. She absolutely loved it! There were only 10 people on her course and they would work from half eight in the morning till late at night.

Her interest was, and still is, in ceramics. Helen has never had a problem with throwing and centring the clay, and it was an art form that also fitted well with her later domestic life. She met her husband at college and they married when they graduated. Studying as a structural engineer, he became a great help as an assistant when required!

⁸ The data was obtained by scanning, digitising and checking the names from Cambridge Festival guides and the lists of participants from all the guides from 1993 to 2019. Note this is distinct from the number of guide entries as there might be several artists in a group for one guide entry. There is a possible error of plus or minus 20, due to artists missed from the pre-1986 period, artists exhibiting under different names, overlooked duplication when scanning and digitising the data.





48. Participation levels for ALL 1,800 Cambridge Open Studios artists from 1972 - 2019. Participants (artists or named groups) are ordered in each column from most years of participation (top of first column on the left) to just one year's participation (bottom of last column on the right). Green squares indicate the years in which artists participated. Alternating orange and yellow bars show number of years participation.

Moving to Cambridge, Helen worked at CATS College in the 1970s. It was at that time that she got to know Elspeth Owen, Christine Fox and Julia Ball, who were part of the first Open Studios in Cambridge. Helen was introduced to Olive Mayo by fellow potter David Urwin and became part of Olive's team, helping to coordinate publicity for the more formal organisation. Helen remembers sharing lifts with Olive and the conversations at the evening meetings.

Even then, there were arguments for and against selection of participating artists. There were moans too about people not joining in. Everyone had to help out with the organisation as there were no computers and you had to talk to each other. Later, larger meetings were held at Heidi's and, closer to the July event, would also involve addressing and stamping the envelopes to go out to members and other organisations. The meetings were still egalitarian and decisions were reached democratically, which could take some time. I was very fortunate, in that Helen had kept some of the early records, correspondence and posters of the time.

Later, there would be the larger annual meetings where everyone had to bring along their material and ensure everything was in the right format. Helen remembers asking James Austin, Graham Murrell and then Peter Mennim to photograph her work. Now she does it all herself, with her own tripod and backdrop, and prepares images using Photoshop. When COS was restructuring, Helen volunteered to be what she laughingly described as the "web idiot", to ensure that those less familiar with the technology would have a say.

Helen has exhibited every year since 1987, with one exception. Sadly, her son was killed in a boiler explosion on a riverboat in 2001.

As our conversation drifted away from COS as an organisation, Helen showed me her work in preparation for upcoming exhibitions in the UK and abroad, as well as for this year's COS.

Angels feature as a part of her varied ceramic work, inspired by those in East Anglian churches. Helen continues to develop her art, incorporating recent innovations and technology, such as using Photoshop for digital text and images to generate decals that can be incorporated into the firing stage of her pottery. Calligraphy and hidden messages on frames also feature.

Active artists with the longest continuous participation

Figure 47 also reveals that Peter Cavaciuti holds the record as the longest, continually participating COS member, having taken part in every one of the 32 years since 1989. The next longest uninterrupted periods of participation are by Alison Hullyer and Susan Cupitt, at 24 years since

1996, followed by Helen Clark (19 years), John Pocock (18 years), Sonia Villiers (17 years), Dan Walmsley (16 years), Anna Bristow and Matthew Blakely (15 years) and Isobel Stemp (13 years).

Peter Cavaciuti – longest continuous participation in COS

Peter Cavaciuti was mentioned as a gentle introducer to COS by a number of people, having been a member since Olive Mayo had established Open Studios as a part of the Cambridge Festival.

His grandfather was a mosaic artist in London and you can still see some of his work in the National Gallery and several London theatres. Mosaic was an Italian art form and Peter's father continued the family tradition. Peter's mother was a painter. When his uncle took him along to see the Portland Vase, Roman glass at the British Museum, Peter fell in love with a different art – Chinese Tang ceramics. His father bought him some and, as a 12-year-old boy, he was taken to Portobello Market where he bought things which he took to show the British Museum. They were very kind to him, gently explaining that his pot was a fake and bringing out other specimens from the era to explain why.

Leaving school, Peter worked at Sotheby's and expanded his knowledge, particularly when meeting a famous collector of ceramics who needed help with his collection. Peter went on to study Chinese philosophy and started studying Urasenke Tea, when he accidentally took on what he thought was a theoretical course on Chinese Painting, which actually turned out to be a practical one. His main teacher was Fei Cheng Wu, who was a principle student of Xu Bei Hong, most famous in the west for his paintings of horses. He was a political dissident living in Britain at the time.

Peter was fortunate that, through his teacher, he was able to meet key artists of the twentieth century. He would then go to Beijing, China, to study further during the Deng Xiaoping era. His tea studies continued in Rome and in different Catholic monasteries in Belgium, which taught or practiced Zen Buddhism.

Peter came to Cambridge in 1986. He had family and friends nearby and it boasted a great rail connection to London. He heard about Open Studios through a friend working at the Cambridge Festival. It was a small and very friendly organisation, with only eight or ten artists, including Liz Moon, who is still a friend today. Peter really liked Olive Mayo, who was very kind and, overall, everyone was very supportive

Peter was still a developing artist at that time and life was tough. He taught evening classes and remembers Jane Evans being friendly. There were very few Open Studios in the country then,

though he remembers visiting the studio of Mary Feddon RA, which was on the River Thames at Chiswick Mall, Hammersmith, London. The Cambridge Open Studios were part of a cohesive whole, the Cambridge Festival, which brought together music, film and the arts, though the arts were a minor peripheral element.

Peter gave up studying tea and concentrated on painting. *“Life was tough, but I was also exceptionally fortunate in being able to support myself by my art, having shown at the Royal Academy Summer Exhibition four times, Watercolour Society many times and having my work published worldwide.”*

Asked why he took part in COS, Peter replied, *“You are not going through a diva or a gallery, so you get a real insight from the people who visit”*. It is also different from a private view. COS is more relaxed. You might occasionally sell, but that was less important than the appreciation and interaction you gained from the visitors, although you do get the occasional direct question, such as: *“Why don’t you do proper painting?”*. Peter laughed when he recalled this and commented: *“So it is missionary work – to show there are alternatives to Western art!”*.

How long do artists participate?

In the chart showing the number of years each artist has participated (figure 49), you find that most artists (745 or 41% of all artists) participated for a single year, 312 (17%) exhibited for two years, 219 (12%) for three years and 131 (7%) for four years. Over the last forty-five years just under a fifth of all artists have exhibited with Cambridge Open Studios for more than five years. When looking at the participation charts for all the artists (figures 47 and 48), you also see that even the longest serving artists take breaks from participation, some at regular intervals, others at irregular ones. Part of this is due to having to build up a sufficient body of new work for the next Open Studio, so that you are not just exhibiting old work, which would rapidly put off visitors.

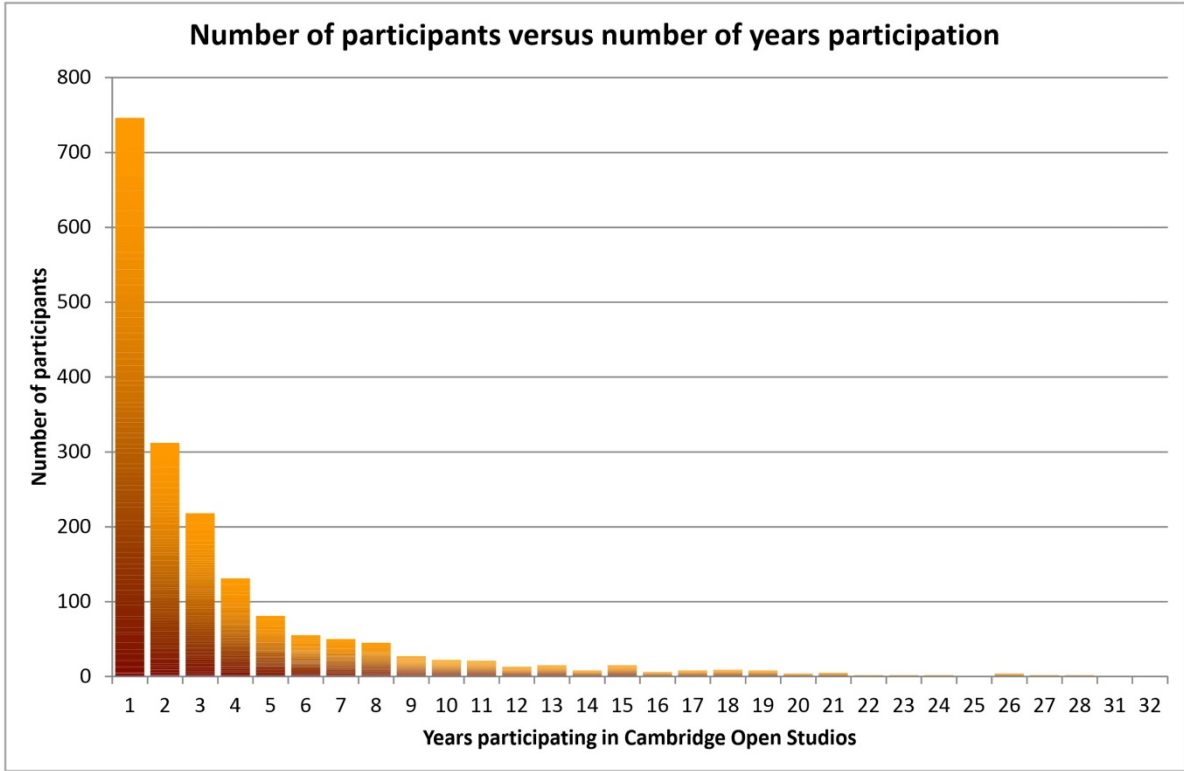
For UK businesses as a whole, the survival rate after five years is 41 % (2016, UK Office for National Statistics). Looking at new studios, participating for the first time from 1991, 2001 and 2015, I found that the five-year survival rates for artists in COS were:

- 1991 – 1995. 39%
- 2001 – 2005. 37%
- 2015 – 2019. 35%

The survival rates are therefore slightly lower than those for all UK businesses.

Overall, the figures suggest that more than half of all participating artists are new COS members, who have a go at opening their studio for one or two years and then find that it is not for them. The remainder continue to exhibit for at least three years or more.

The figures are relevant for discussions later on about the growth and future of COS.



49. Number artists versus the number of years they have participated in COS.

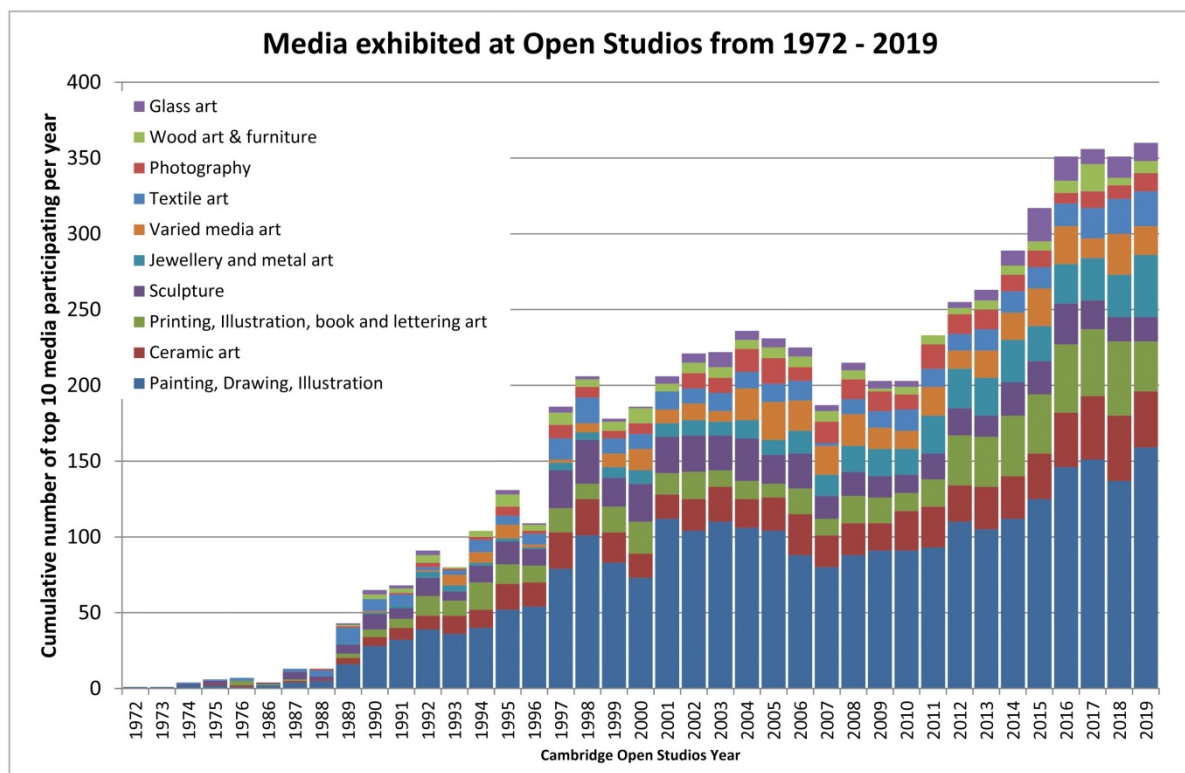
Media represented at July Open Studios

Which media feature most in Cambridge Open Studios? A dangerous question as COS has had slightly different media categories from year to year and decade to decade. Furthermore, many artists are frustrated by the pigeonholing of their unique art and come up with their own personal description to categorise themselves in a group of one.

I have compounded the COS sacrilege by creating generic groups for different sets of media, to consistently represent the different forms across the years. This was to see if there were trends over time. The quirks in my system include that illustration features twice – once in a grouping with ‘Painting, drawing and illustration’ – where the illustration is a single item on a canvas, and then in ‘Printing, illustration, book and lettering art’, where illustration refers more to book illustrations. Apologies for this, and to the printers, calligraphers and engravers of letters in stone, who find themselves lumped together, and to the jewellers whose work is combined with other metal art (apart from metal sculptures).

The chart in figure 50 shows the ten most popular of my media categories over time. The figures represented in this chart align quite closely to the number of participants per year shown in figure 42. The total height of a column for any particular year gives you the combined number for all ten media categories represented that year. For example, in 2019 there are 159 painting, drawing and illustration artists, 37 ceramic artists, 33 printing, illustration, book and lettering artists, 16 sculptors, 41 jewellery and metalwork artists, 19 various media, 23 textile artists, 12 photographers, eight participants making wood art and furniture and 12 working with glass. Together they total 360 participants working in the top ten media categories. (There were another six artists working with mosaics, basket making and other media not shown here).

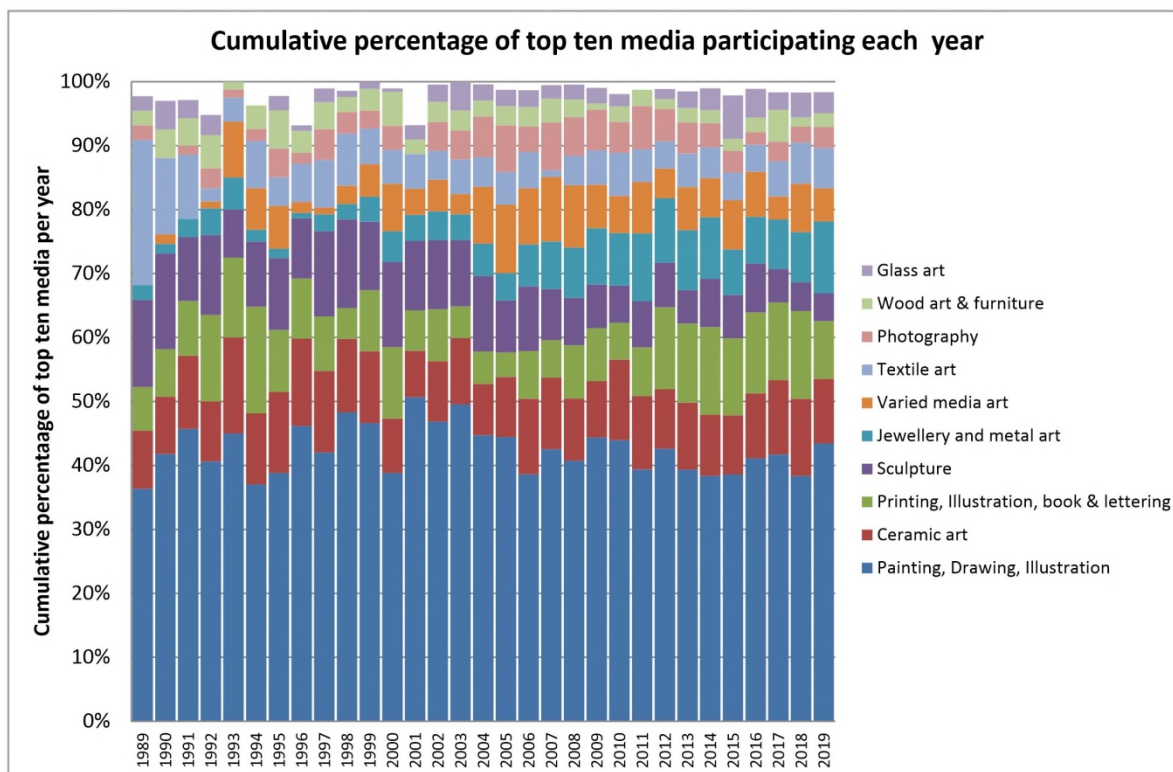
Figure 51 shows the same results for the top ten media from 1989 onwards. This time the number of participants in each of the top ten media groups is shown as a percentage of the number of artists for that year. Each year adds up to nearly 100%. (The white areas at the top of the columns represent the few percent made up of other media). The chart makes it easier to work out how the proportion of participating media changed over time.



50. The proportions of different media exhibited by COS over the years

For example, painting, drawing and illustration (blue) make up around 40% of all artists' media, with a bit of variation from year to year. Ceramic art, which includes potters and ceramicists, (red) also appears to be represented at a fairly constant level of around 11%, from the early years to the present.

Proportionally, there were more sculptors (purple) from the 1980s to 2006, at about 10%, after which their representation decreased to end up at about 4% in 2019. In contrast, jewellery and metalwork (cyan) have increased their presence up to the present day. There were more textile artists as a percentage of all media in 1989 (pale mauve), but for the past 25 years, their percentage has been roughly the same. My field, photography, was more popular from 2002 to 2014 than it is now.



51. The proportion of the top ten media categories represented each year, shown as a cumulative percentage. The white gap at the top of each column represents the other media.

art /ärt/ *n* something which is
(*primarily*) susceptible to art
criticism; (*rather than other*
kinds of criticism). [L *ars*,
artis]

Cambridge Open Studios exists for the purposes of promoting the making of original works of art and craft and to provide an opportunity for the public to become involved in the arts by meeting artists in their studios, seeing their work and how it is produced.

You can see the work of our artists and plan your visit on our website. Go online for artists, studios, maps & events:
www.camopenstudios.co.uk

Scan QR code (left) with barcode reader to see dedicated COS app for Android / iOS or download it at:
www.atlas-live.com/cos

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CAMBRIDGE OPEN studios 2017

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METALWORK
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MOSAIC
PAINTING
PHOTOGRAPHY
PRINTMAKING / BOOKARTS
SCULPTURE
TEXTILE ART
WOODCARVING

Weekend 1 July 1 – 2
Weekend 3 July 15 – 16
Free Entry

Weekend 2 July 8 – 9
Weekend 4 July 22 – 23
11 am – 6 pm

www.camopenstudios.co.uk www.camopenstudios.co.uk **FREE GUIDE**

Cambridge Open Studios 2017

To introduce Open Studios, I suspect requires a backward step, not a fanfare, because Open Studios can only really introduce themselves.

Each Open Studio, unique and unknown until the door is open to the visitor, is a private space with an iconic yellow flag signalling to the passer-by or the searcher that the owner is prepared to go public and share that reclusive world of home and creative endeavour. Mirroring this, the artworks within this revealed space of home and studio are themselves the outer product of a yet more inward process... layers of discovery. And this is just the journey of the viewer.

The artists who opt to share their vision and passion have to do the journey in reverse. From first idea or creative impulse, through the early struggles – decisions, false turnings, redirections, through careful practice, hesitation (and oftentimes great satisfaction) – they arrive at some kind of final statement. Then they turn their creative eyes to the world of the visitor and share, through carefully thought-out presentation, their homes and the objects that less than a year ago were simply germs of ideas, unrealised and unmade. This is essentially Open Studios.

Since 2001, and until I retired this year, I have had the great fortune to share the running of a small art centre – White House Arts – that gave me, close up, an experience of just what these journeys can entail. I have never doubted the enormous power of art-making to bring both satisfaction to the maker and pleasure to the viewer or purchaser, and the unique formula of Open Studios is the perfect forum to encapsulate and nourish both.

I recommend anyone new to this experience to taste for themselves this special kind of browsing, and see for yourselves the rich variety of talent, preference, technique and topic. No artist is born fully developed. Each one has a story to tell of where they started and how they have progressed. Quite a few of our students came to us completely raw and untutored but only with a hunger to add something a bit balancing to their lives. Some of these artists are exhibiting this year and have been for some years. May each of your journeys, of whichever sort, begin or continue here at Open Studios, and, I assure you, you will be nourished.

Caroline Amory

52. Cambridge Opens Studios guide cover 2017, with the introduction by Caroline Avery, Whitehouse Arts (retired 2001)

Finding an Open Studio in 2019

COS's success relies on visitors knowing about the event and being able to find artists to visit. This chapter looks at how this is currently achieved.

Identity – COS logos

A clear identity and branding is important in today's world. When Olive Mayo led the organisation, Open Studios used a simple header as a logo which was used in correspondence. A new logo, designed in 1988 by Piers Eveleigh, encompassed the key features that are still in place today (figure 53): A yellow background, the words 'Open' and 'Studios' in black, using different fonts at right angles to each other, the red oval in the centre of the O of Open and the quarter circle arrow linking the O of Open with the last s of Studios. Sally Reilly added 'Cambridge' to the organisation's name and it was included in the logo in 1994.

Since then there have been ongoing minor changes to the logo. The length of the word 'Cambridge' settled down to be equal to the width of 'Open'; the arrow, initially a dashed line, became solid when Colin Hollidge redesigned the logo in 1995. The arrow reverted to a dashed line again in 1997, became a slimmer continuous arrow in 2002 and changed to a rough line in 2017.

The cost of printing meant that, whilst the early flags produced by Chris Lockwood were in colour, the printed logos were monochrome on guide covers and correspondence until 1997, when the first colour cover appeared.

Other variants of the printed logo were the 45 degree turn in the 1990s' Cambridge Festival guide, the inverted black and white logo on the first tall COS guide of 1996, and the logo printed on a white background, for use at non-COS events, to signify the artist was a COS member.

With the growing use of other media, additional versions of the COS identity appeared. The 2011 website had the distinctive footsteps-and-path banner, with the standard logo being added in 2015. The rectangular logo was also used as the thumbnail on Twitter and Facebook. As the two media changed their design styles, the COS logo was automatically converted into their new circular format.

The arrival of the COS app resulted in a minimalist App icon, which simply used the design of the O from 'Open' in the COS logo.



53. Cambridge Open Studios logos. The main block shows logos in print from 1987 to the one in current use, designed in 2017. The right-hand side, circular icons are the 2019 thumbnails used by social media Twitter and Facebook, as well as the new COS App for Android and iPhone devices. The bottom row shows the original 2011 COS website banner and the one used since 2015.

Publicity

Guide

The Cambridge Open Studios guide still forms the backbone of COS publicity. Forty-five thousand copies of this free booklet, with details of all the participating artists and information on galleries are printed and distributed each year. Most visitors either come with a guide or leave a studio with one. It consumes a major part of the COS budget. Since incorporation, the guide is also the company's formal record of its membership, as both participating and non-participating artists are listed, with their contact details. Longstanding members recall visitors who have saved their guides, and use an old one to come and seek them out again.

Every year, the members of the management team responsible for the guide and its distribution perform the vital task of ensuring the guide's successful production and dissemination to organisations and institutions. Members play their part by receiving a box of 60 guides and handing them out to friends, family, neighbours, and local shops and surgeries.

Digital facilities, like the website and more recently the COS app, may reduce the need for large print runs in the future, but there is always the pleasure of having a physical record for a particular year. Indeed, this book would not have been possible without them.

Without the guide, there would be no COS.

Editorials and articles in print, radio and social media

Jo Riches collates information from guide entries and contributions made by proactive artists, to provide a range of materials for different media. The simplest involves sending articles to appear in local village magazines and newsletters, which she tailors for each locality.

Jo also provides press releases to the print, radio and TV media. These generally require a 'hook' in the form of an interesting person, quirky event or unusual aspect, that will raise the likelihood of a COS item being picked over the many other press releases the media receive. Local radio usually interviews one or more artists over the July period.

Regular posts are made to social media, such as Twitter (@CamOpenStudios, 4,700+ followers), Facebook (2,500+ likes) and Instagram (#cambridgeopenstudios, 1,100+ followers⁹) which are picked up by others and shared to a wider audience.

A4 and A5 posters, based on the design used for the guide booklet, are distributed to all participating members, to put up locally.

Stands at local events

In the run up to the July Open Studios, the publicity team arranges for stands, managed by volunteers, to distribute guides and promote Open Studios at various locations and events. In the past, events have been held as far away as Newmarket Racecourse. This year the stands were outside the Guildhall in Cambridge and also on Parkers Piece during the Town and Country Fair. Depending on the weather and the number of visitors, COS regularly distributes several hundred guides in this way, and the distinctive flags and banners of the stands raise general public awareness.

Banners

The COS banners hanging from lampposts have been the most visible, significant presence in Cambridge over the past few years. There was initial resistance to letting Cambridge Open Studios join the organisations who are allowed to use the sites for such banners. The argument tipped in our favour after the Tour de France breezed through the city and had banner advertising – if a large external event could use the lamppost space, surely a local organisation, making a considerable contribution to the arts economy in Cambridge, could do the same! Our banners now compete with Kettle's Yard, Anglia Polytechnic and Fitzwilliam Museum for the public's attention. Frustratingly, the city council insists that we have new banners every year. However, COS has saved old ones and they are generic enough to be loaned to individuals or locations that wish to support COS in July.

Adverts on buses and in newspapers

In terms of large-scale adverts, just before and/or during the July Open Studios, COS has trialled advertising on buses. This was done initially with screen adverts at the Park and Ride locations around Cambridge. One year, COS paid to have large adverts on the sides of the single-decker buses travelling in and around the city. They certainly increased visibility but the management team

⁹ numbers as at 05/06/2019

has not been fully convinced that this brought in more visitors. If tried again, it would have to be a campaign on the larger double-decker buses, and only when the cost could be justified.

COS also tried out having a newspaper strip-banner ad for one year but was again unsure if the cost warranted the return for members.

Guide maps

Having a map showing the location of each open studio was already available for the very first group of Open Studios organised by Julia Ball, as can be seen in the poster kept by Elspeth Owen (figure 4).

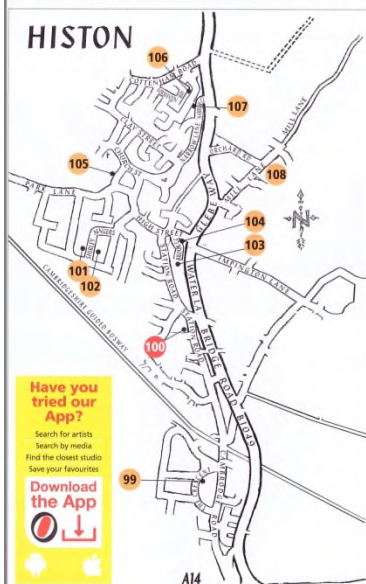
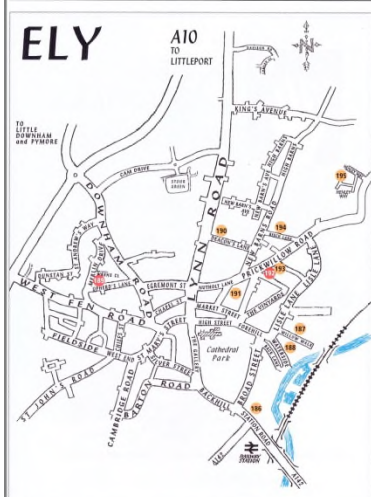
During the period when Open Studios was linked with the Cambridge Festival Visual Arts Group, from 1989 to 1992, the maps were versions of the city map of Cambridge together with a line-drawn road map of the wider area (see figure 9, page 30). Similar maps were used for the period 1993 to 1996, when the first independent COS folded leaflets were produced, and the 1996, tall format black and white guide.

From 1997, the maps were hand drawn by John Harris (see figures 16 and 17, pages 58 and 59), and they included new local area maps as well (figure 54 overleaf). These hand-drawn maps would become a distinctive feature of the COS guide. They have been digitised, so that it is possible to correct and add to them. These maps are still used up to the present day.

Invariably, the guide team receives complaints about the placement of the studio markers on the maps. This is not surprising as the drawn map cannot show every single road, and each marker effectively covers a spot that is equivalent to the size of several houses on the map. However, the membership by and large likes the maps and is happy to use them.

Online maps

The guide map issue has, in part, been addressed on the COS website, where the studio location for each artist is shown on a scalable digital map that can be zoomed in and out (figure 55). The accuracy of the individual online map location is the responsibility of the artists themselves. They can check and move their location pointer online as part of uploading their participation profile.



Out-of-town studios

- One artist at this location
- More than one artist at the same location
- Gallery

Please note: maps are for guidance only. For more accuracy, please refer to: www.camopenstudios.co.uk, a GPS device or the Cambridge Open Studios App.



54. COS guide out-of-town studios map 2019 folded out, with details of Ely and Histon studios.



55. Zooming in on the COS online map to find studios. From left to right, top to bottom: East Anglia, Cambridge, Cambridge detail, and around Parkers Piece showing three studios.

Zoomed out, you see clusters of studios, with a number indicating how many studios in each cluster. As you zoom in, the clusters resolve into ever-smaller groups until you finally home in on a single studio. This useful feature can help potential visitors select which area they want to tour to look at a variety of studios.

COS app

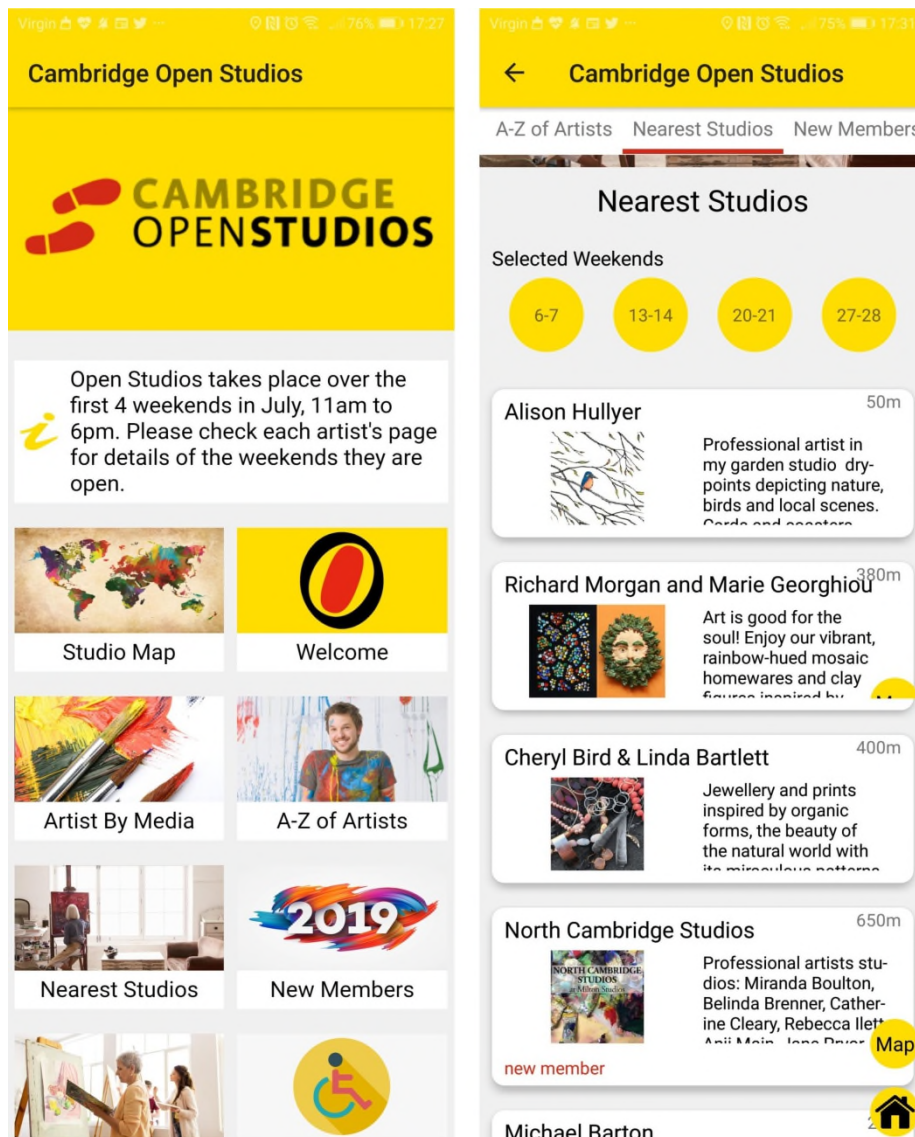
With the rise in smartphones, COS had already made the website adaptable for PC, tablets and mobile as part of the previous update. In 2014/2015 the management team worked with the developers of the Cambridge Live app to feature Open Studios as part of their live events going on in and around Cambridge. By August 2016, there was a debate about whether COS should have its own, tailored Cambridge Open Studios app. Initially Renata Vincolleti and then Chris Langley, as the website team members, began to pursue the feasibility and costs of doing this. The commissioning of the new app, made by Billy Gibson of Atlas Live, was in progress by February 2017 and went live for the 2017 July Open Studios (Figure 56). In 2018, it was expanded to include information about galleries, tuition and accessibility.

The Cambridge Open Studios app is available on both Android and Apple operating systems and its functionality was extended for 2019. The two most immediately useful features for the visitor are:

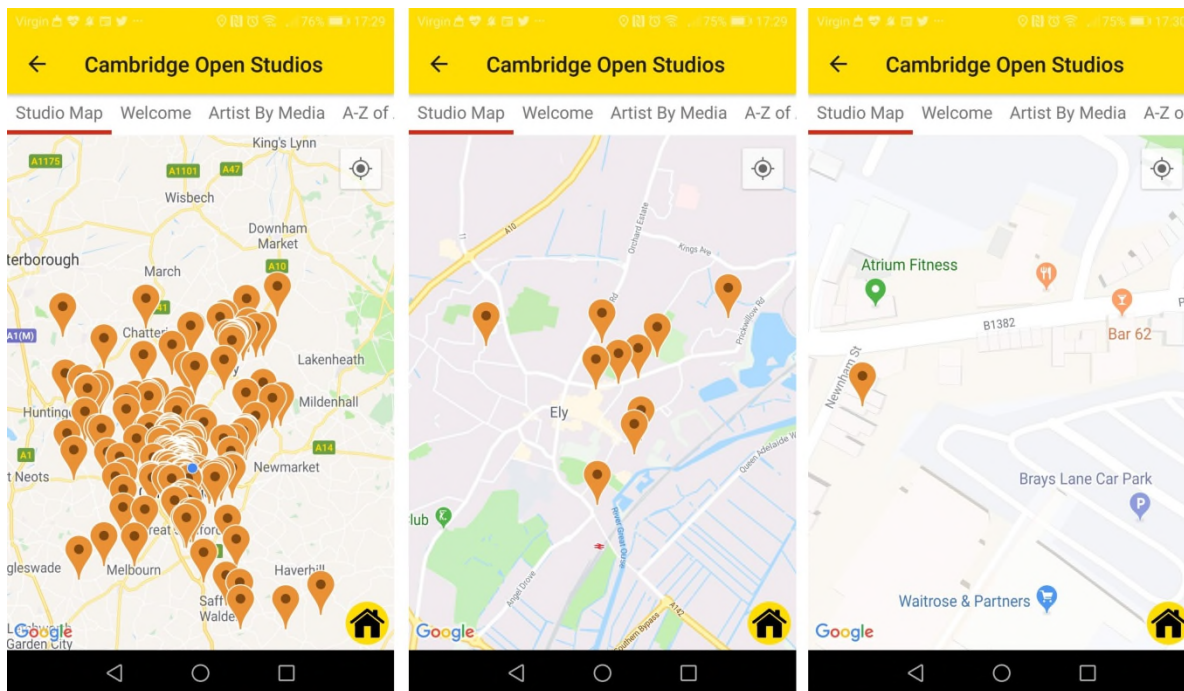
1. The Studio Map, which, as with the website, allows the visitor to zoom in on a geographical area and find the locations of participants (Figure 57).
2. The 'Nearest Studios' function, which identifies the studios nearest to your smartphone's location and also lets you choose the weekend you are visiting, making it easy to find studios that are open (figure 56).

COS Flag

The bright yellow flag with the COS logo is one of the iconic features of an open studio in Cambridge. It is the last element in the long chain of preparation to attract visitors to your studio. It works best when hung out clearly visible from the street, so that visitors looking for your studio can find you, and also so the curiosity of passers-by is aroused to spontaneously visit you. Where a studio may be hidden off a side road, artists like Alison Hullyer provide a trail of flags from a main thoroughfare to the studio, to lure in visitors wherever it is on display. The distinctive yellow flag has also been responsible for getting new artists on the first steps of finding out about Cambridge Open Studios and ultimately joining.



56. Cambridge Open Studios App 2019, landing page (left) and Nearest Studio page (right, for author in Milton)



57. Cambridge Open Studios app, showing three screen shots of the zoomable map at different magnification levels.

Every new member gets a flag and you can purchase extra ones if needed. We almost take them for granted. Look at them closely, feel them and you realise that these are 100% cotton, hand printed and sewn flags (figure 58).

In 1991, COS received sponsorship from the Architects Bland, Brown and Cole to fund the printing of the then Cambridge flag, which featured their sponsorship logo. Chris Lockwood has handcrafted the flags for COS, ever since 1991 when her teacher at Comberton Village College, Jill Ogilvy, asked her whether she would be willing to produce them.

When Sally Reilly changed the identity from Open Studios to Cambridge Open Studios in 1994, Chris added this to the flag, creating the design which is still in use today.

In 2013 there was a debate on the practice of using the yellow COS flags for other exhibitions, such as Christmas open studios, which are not actually COS events. Jo Riches recommended that we have a separate white flag for such non-COS events, that indicates that the artists involved are members of Cambridge Open Studios. A batch was printed commercially on synthetic material.



58. COS flags. From left to right: Original Open Studios flag from 1991, with sponsor's logo. The Cambridge Open Studios flag, from 1994. The white and yellow flag that members can use for non-COS events, to show their affiliation, available from 2013. The first two are made by Chris Lockwood on heavy cotton. The white flag was purchased elsewhere and is printed on synthetic fabric.

Chris Lockwood

Chris trained at Chester College of Art and went on to take an honours degree in textile design at Nottingham Trent University in 1981. She stayed on in Nottingham for ten years, running her own business in partnership with another textile designer and seamstress. She printed her own fabrics and her colleague made them up into clothes that were sold wholesale to other businesses, as well as in their own shop in St James's Street in Nottingham.

When Chris married she moved to Cambridge where she plyed her trade at craft fairs, again printing her own fabrics and then getting a local seamstress to produce tops, dresses, jackets and T-shirts from them. Chris joined COS and exhibited as 'Circus' in 1990, with hand-printed fabrics for fashion and interiors. From 1991 onwards, Chris's time was more constrained by family commitments and she took up painting, attending courses such as those taught by Jill Ogilvy, which ended up with her being tasked to produce flags for the COS membership.

Chris gained confidence in her painting and, after being approached by people in the village where she lived, began giving lessons in the mid-2000s. At this time, she also took advantage of the COS Fulbourn gallery, which worked well for her. The following occurred: Jane Gaskell had put a very large and expensive painting of daffodils by Chris Lockwood in the gallery window in 2008. A lady passer-by stopped and entered the gallery. This was her last day in England before travelling to live in Australia and she wanted to take something as a lasting memory of her home country. She paid in cash and took the daffodils with her to the other side of the globe.

Flag production

We take the COS flag for granted when receiving them as new members. They are an art and a craft in themselves. Here is how Chris Lockwood makes them, using traditional silkscreen printing.

- Yellow 100% heavy cotton cloth is cut into flag sized rectangles.
- Because the printing is two colour, black and red, two separate screens are required, one for each colour:
 - Each new screen is prepared by coating it with a light-reactive emulsion and letting it dry in the dark.
 - An acetate with the design for one colour is laid over the screen and the combination is exposed to a strong light.
 - The unexposed emulsion is washed off, leaving the stencil of the design.
 - The process is repeated to create a screen for each colour in the design.

(Chris used to do these steps herself but now contracts out the making of the screens).

- The first screen is then laid over the flag cloth.
- The thick black dye is applied to the screen and then spread down the screen using a squeegee. This pushes the dye through the open pores of the design screen into the cloth.
- The screen is removed and the dye on the flag allowed to dry.

- The screen for the next colour is then aligned over the flag and the printing repeated with the second, red colour.
- Once the flags are dry, they are heat treated to fix the dye to the fabric.

Chris prints the COS flags in batches of 17 on her 15-foot long printing bench. Once the flags have been dried and the colour fixed, she sews up the seams along three sides and then creates the larger fold that will house the mast/flagstick.

Producing handcrafted flags for COS is a time-consuming process, taking several days and, according to Chris, is best done earlier in the year before the insects are out. They are attracted to the bright yellow colour and would otherwise become an integral part of the final print.

Local leaflets and maps

Where there are several studios, within a couple of city streets of each other, or in and around a village, they can join together to form an informal trail. The usual practice is to produce an A5 flyer with a map listing the artists at each studio. In some cases, the artists display a piece of work from another studio to help visitors decide where they might want to go next. Figures 59 and 60 on the following pages give examples of two such leaflets.

The East Cambs Open Studios (ECOS) have taken this a step further, holding events and meetings in addition to the main COS event in July. In a move reminiscent of the early beginnings of COS, Carol and Bob Banks have taken the lead in organising and promoting the ECOS artists and their events.

Carol and Bob Banks - East Cambs Open Studios (ECOS)

Carol is Soham born and bred. Having trained as a teacher, she taught primary school children in Cambridgeshire, as an Advanced Skills Teacher, and in Hounslow, as an early years specialist. She met her future partner Bob, who was running an animation company, online 15 years ago. They moved back to Ely, intending to cut back on Bob's work and to concentrate on their art. Carol makes jewellery and Bob paints. They joined COS and, ironically, this increased Bob's business.

They had a couple of quiet years with COS and Carol thought, *"There must be somehow we can improve our own promotion!"*. When COS restructured, the new chair Roger Coleman recommended that artists should also form local groups of COS artists and help promote each other.



Original arts
and crafts



Karen Faulkner-Dunkley
silver and gold jewellery



Andrew Strickland
furniture designer/maker

Keziah Burt
portraits and sculpture
(Live portrait painting, sculpture
demonstrations and sittings)



Virginia Albutt
oil painting



Sat/Sun 7-8th & 14-15th July 2018



A Cambridge Open Studios event

Open Saturday/Sundays
7-8th & 14-15th July -
from 11am-6pm

Private view - Saturday 7th 6-9pm (by invitation)

Grantchester Village Hall, Vicarage Drive, High Street,
Grantchester, Cambridge CB3 9NG



Come and meet the artists, craftspeople and designers.
Watch live portrait sittings.

www.kfdjewellery.co.uk
farm4.clik.com/virginiaalbuttartist
www.andrewstricklandfurniture.co.uk
www.keziahburt.co.uk



59. Granchester local leaflet, courtesy of Virginia Albutt and Andrew Strickland.



**CAMBRIDGE
OPENSTUDIOS**

MEET THE ARTISTS IN THEIR STUDIOS AND SEE HOW THEIR WORK IS MADE

**CAMBRIDGE
OPENSTUDIOS**



www.camopenstudios.co.uk

Cambridge Open Studios is a flourishing community of artists, craftpeople and designer-makers working throughout Cambridgeshire.

Download the Cambridge Open Studio mobile phone app

With easy search options:

- Artists by media
- A-Z of Artists
- Nearest Studio
- New Members
- Accessibility
- Artists who offer tuition

Nearest studio button with built-in maps make it easy to find your next visit.

Cambridge Open Studios 2019

The annual Open Studios is the centrepiece of the COS calendar. It takes place over four weekends in July and typically over 250 members of COS participate with over 170 studios open to the public. The 2019 Open Studios are weekends:

July 6-7
July 13-14
July 20-21
July 27-28

Watch out for the Cambridge Open Studio Flag in July

In the Eastern Region of Cambridge around 80 artists in 40 studios open to the public. We are a diverse group in terms of location and media used, so we have decided to produce this leaflet in order to make it easier to find us.

On the map overleaf you will be able to see at a glance who is exhibiting, where and with whom.

[@eCOS_Art](https://twitter.com/eCOS_Art)

Please note not all artists in the Eastern Region who are members of Cambridge Open Studios and are opening their studios are represented by this flyer, their details can be found in the main Cambridge Open Studios Guide which is available at various outlets in Cambridgeshire.



**CAMBRIDGE
OPEN
studios**

East Cambs Artists

JULY 2019

LITTLE DOWNHAM

Andy English & LUE Print maker, spray painted pop art 92 Canon St, Little Downham CB2 2SE Guide 202 Open weekends 1,3,4
Anna Osborne Screen print & embroidered textiles 24 Laines Crescent, Little Downham CB2 2TF Guide 204 Open weekends 2,3,4
Peter Crosswell Watercolour, ink, graphite, acrylic 116 Crow Lane, Little Downham CB2 2TF Guide 203 Open weekends 2,3,4

CHATTERIS

Stewart & Kathryn Heave Hand blown glass & porcelain pots 112a High Street (down via side gate of 112) Chatteris PE16 6NN Guide 210 Open weekends 1,2
Kim Downes Hand forged silver jewellery & silversmithing 95 High St, Chatteris PE16 6NP Guide 211 Open weekends 1,2

SUTTON

Julie Baker Gouache & oil paintings 8 Painters Lane Sutton CB6 2HS Guide 209 Open weekends 2,4

HADDENHAM

Caroline Furlong Watercolours, mixed media & pastels Outcrop Cottage & The Ramport, Haddenham, Ely CB6 3ST Guide 208 Open weekends 1,2,3

ELY

Carol & Bob Banks, Carol Baker-Vallis, Michale Holmes Paintings, jewellery, bags, clothing 37 Aerial Drive Ely CB6 3ET Guide 189 Open weekends 1,2,3,4
Sarah Ruff, Jacqueline Perry, Nancy Waak Textiles, mixed media, watercolours, ceramics (incl wds) 12 Prickwillow Road Ely CB7 4QT Guide 193 Open weekends 1,2,3,4
Andrew Jones Sculpture mixed by the wind 13 Downcom Lane, Ely CB7 4PS Guide 190 Open weekends 2,3,4
Robert O Wells Painting, sketching mostly outside 9, Beech Lane, Ely CB7 4QE Guide 194 Open weekends 1,3,4
Chris Wood Light artist 12 Annexeade, Ely CB7 4DH Guide 186 Open weekend 2
Marina Yeddigorff Mixed Media 20 Newham St, Ely CB7 4PE Guide 191 Open weekends 1,2,4
Barbara McGill Collages, botanical paintings & prints 15 Willow Walk, Ely CB7 4AT Guide 187 Open weekends 3,4
Mary Cullen & Cat Thompson Handmade jewellery, fine art photography 10 Prickwillow Road Ely CB7 4QP Guide 192 Open weekends 2,3,4
Sharon Duggan Paints knife & fine art paintings 25 Henley Way, Ely CB7 4TH Guide 195 Open weekends 1,2,3,4
Andrew Bowmer & Kathi Downham Watercolours & glasswork 29a Watercote, Ely CB7 4AU Guide 188 Open weekends 1,2,3

QUEEN ADELAIDE

Stuart Green Brightly coloured semi abstract landscapes The Willows South, 60 Ely Rd, Queen Adelaide, Ely CB7 4TZ Guide 196 Open weekends 1,3,4
Amy & Kevin Fitzgerald Brush & ink on paper, contemporary oil painter Claydon Farm Cottage, Brinkley, Queen Adelaide, CB7 4UE Guide 197 Open weekends 2,3

LODE

Matthew Blakely Woodfired stoneware & porcelain pots 9 Abbey Lane Lode CB25 9EP Guide 149 Open weekends 2,3



LITTLE OUSE

Riverside Arts - 8 artists Furniture, painting, ceramics, textiles Engine House, White House Road, Little Ouse CB7 4TG Guide 200 Open weekends 2,3

LITTLEPORT

Magenta Kang Textile art & Korean patchwork 2 The Old School, Walsingham Rd, Littleport Ely CB6 1PH Guide 201 Open weekends 2,3,4

WARDY HILL

Nadine Anderson Willow & rush baskets 8 Main St, Wardy Hill CB26 2QF Guide 205 Open weekends 2,3
Dorothy & Tony Pugh Ceramics & print making Vine Leigh Cottage, Main St, Wardy Hill CB26 2QF Guide 206 Open weekends 2,3

PRICKWILL

Lyn Gardner Landscape artist Alahay, Ely Rd, Prickwillow, Ely CB7 4QJ Guide 199 Open weekends 3,4
Sonia & John Lewis Pottery & stoneware pots, chair maker Sudgers The Pottery, 50 Main St, Prickwillow, CB7 4QH Guide 199 Open weekends 3,4

WICKEN

Fern Five - 5 artists Paintings, glasswork & print making Wickon Village Hall, Mission Hall Green, High Street, Wicken CB7 5UR Guide 183 Open weekends 1,2
Janene Elise Pike & Lindy Jane Rainbow Mixed Media, textiles 31 High Street, Wicken CB7 5SR Guide 182 Open weekends 1,2,4
Anthony Bay Painting, drawing 12 Pond Green, Wicken CB7 5XQ Guide 184 Open weekends 1,2

FORDHAM

Annie Brown Needle felting & mixed media 75 Station Road, Fordham, Ely CB7 5AP Guide 179 Open weekends 1,2,3,4
Paul & Kate Janssens Street inspired painting & jewellery 3 River Lane, Fordham CB7 5NP Guide 180 Open weekends 1,2,3

BURWELL

Dr Cope Landscapes in oils & more 95 North Street, Burwell CB25 0BB (studio above garage/dam) Guide 178 Open weekends 1,2,3

SWAFFHAM PRIOR

Prior Arts Group - 5 artists Textile, paintings, ceramics & print Village Hall Swaffham Prior CB25 0LD Guide 172 Open weekend 2
3 Foster Lane Swaffham Prior CB25 0FA Guide 173 Open weekend 3
Paul Abbott Colourful oil paintings The Mill House, 11 Mill Hill, Swaffham Prior CB25 0JZ Guide 174 Open weekends 1,2,3,4
David George Watercolour & oils Windmill Cottage, 34 Mill Hill, Swaffham Prior CB25 0JZ Guide 175 Open weekends 1,2,3,4
Outside Edge - 4 painters Various media Church of St Cyprian & St Julitta, High St, Swaffham Prior CB25 0LD Guide 171 Open weekends 1,2
Ruth E Blundell Wooden sculptures & paintings 34 Lower End, Swaffham Prior CB25 0NT Guide 176 Open weekends 1,2,4

SWAFFHAM BULBECK

Janie Sugg Landscape painting, wildlife drawings Bowring Farm, Station Rd, Swaffham Bulbeck CB25 0NW Guide 170 Open weekends 2,3

60. East Cambs Artists (ECOS) leaflet, courtesy of Bob and Carol Banks

Taking Roger at his word, Carol picked up the guide for that year and emailed not just the people in Ely, but also artists in all the surrounding villages in East Cambridgeshire to see if they were open to the idea of organising a local group. Not sure of the reception she might receive, she prefaced her message: *“Don’t shoot me down! But ...”* and was inundated with positive replies.

With Bob’s background in advertising, they were able to put together a leaflet that worked alongside the main COS guide. The result was not just an improved number of visitors at their Open Studios, but also at those of the other COS artists in the East Cambs area.

The informal group has continued every year since. Carol waits for the guide PDF and then sends out her standard email to all artists exhibiting in East Cambs. The artists have grouped together to form exhibitions and also to hold social events. ‘PechaKucha’ type talks by members have been tried, but often it is just a case of sharing creative experiences ... both good and bad!

Their success has also raised general awareness of their work. They were invited to be part of the Isle of Ely Festival, initially, as just a family activity. ECOS wanted to be more a part of the main festival event. As a result, the Isle of Ely Festival Committee provided funding to line two gazebos, owned by the artists, with white boards so that they could be used as an exhibition space during the next festival.

Another initiative involved offering to set up an exhibition at Wicken Fen. at the end of June, as a way to promote both ECOS and the Isle of Ely Festival. The offer was readily accepted and the exhibition was held in both 2018 and 2019.

Since the first leaflet was produced many benefits have emerged. Members have held exhibitions together in addition to COS, information about galleries, techniques, tools, materials, equipment and skills have been shared, and friendships have been forged.

However, the main benefit to all those involved has been the way visitors have been encouraged to go on to other nearby studios. The fact that the artists are familiar with each other means they can talk with some knowledge about each other’s work. They display a map of the other studios opening nearby and refer to it in their discussions with visitors.

The ECOS group is held together by the leaflet. Many people help, but the reality is that it needs a coordinator. Having been the organiser and driving force for a number of years, Carol is currently hoping that someone else will take on the role in the future.

art /ärt/ *n* the finely-ground
seeds of life. [L *ars*, *artis*]

Visit Cambridgeshire's Artists in their Studios

Cambridge Open Studios promotes the making of original works of art and crafts by supporting a diverse range of artists across Cambridgeshire.

At its centrepiece are the Open Studios held every year in July. These provide a unique opportunity for the public to meet over 370 artists in their studios and be inspired by, and purchase, their works.



You can see the galleries of our artists, plan your visit and learn much more on our impressive website:

www.camopenstudios.co.uk

CAMBRIDGE OPEN studios 2018

This Guide is **FREE** from outlets across Cambridgeshire

Weekend 1 July 7 – 8
Weekend 3 July 21 – 22
Free Entry

Weekend 2 July 14 – 15
Weekend 4 July 28 – 29
11 am – 6 pm



www.camopenstudios.co.uk **FREE GUIDE** www.camopenstudios.co.uk

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Photographer: John H. H. H.

Cambridge Open Studios 2018

There is always something exciting about visiting an artist's studio. You are being welcomed into a space where art is created. You can never quite know what to expect. It is such a pleasure to chat about art with an artist. What inspires them? How did they become an artist? I also like to ask questions about a few specific works. Often, while looking closely at and discussing a particular image or object with an artist, there is a sense of a shared endeavour – a searching for something that will never be tangible – to be found rather in our thoughts and our feelings.

The tradition of 'open studios' is the best kind of collective action – democratic and open to all. It signals the fundamental value of artists in society, and their presence (it turns out) in your street.

Jim Ede, who created Kettle's Yard, devoted his life to encouraging others to discover art. He would have loved Open Studios exactly because you, the visitor, have the opportunity to meet the artist and make your own mind up about whether you like the work. Jim would also have encouraged you to buy art, so that artists have the means to make more art and so you can live with and enjoy art every day.

With Open Studios, distinctions break down between professionals and amateurs. These distinctions have never had much to do with the quality of art. Alfred Wallis, entirely untrained as an artist, changed the course of modern British art history through the expressive power of his paintings of ships and boats. The Kettle's Yard House has many Wallis paintings. Jim Ede went even further of course in creating a democracy of display. I very much hope that there is an artist in this year's Cambridge Open Studios working with pebbles, those natural sculptures available to all. Whatever an artist's materials or ideas, there is something profound in their act of stepping forward, of making something new for our eyes.

Andrew Nairne
Director, Kettle's Yard, Castle Street,
Cambridge, CB3 0AQ

61. Cambridge Open Studios guide cover 2018, with the introduction by Andrew Nairne, Director, Kettle's Yard.

The future of COS

As we have seen from the history of Cambridge Open Studios so far, whilst an organisation might feel as if it is stable and running along smoothly, unexpected events can throw a spanner in the works. Are there issues on the horizon? How can COS continue to be successful? This chapter highlights some aspects to consider for the future.

I have established three key areas that could affect the future of COS, and that are relevant to other similar arts organisations. I identified these areas by interviewing artists and by trawling through COS's management committee and management team minutes, as well as the AGM and EGM reports. I have looked at the information that is publicly available from Companies House, as well as studying and collating data from the COS guides over the years. I have tried to take a wide view.

The three areas are:

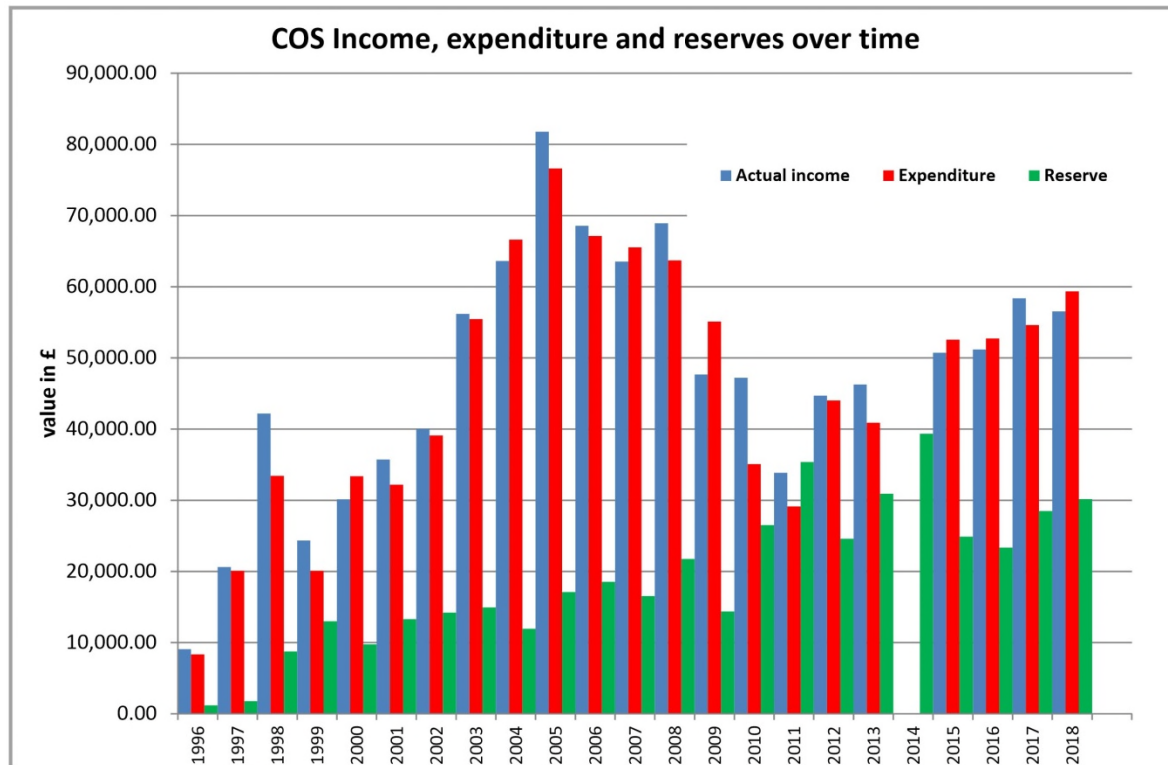
1. Finances
2. Membership and visitors
3. Management team

These issues will be considered first and then potential solutions proposed in 'A way forward'.

Finances

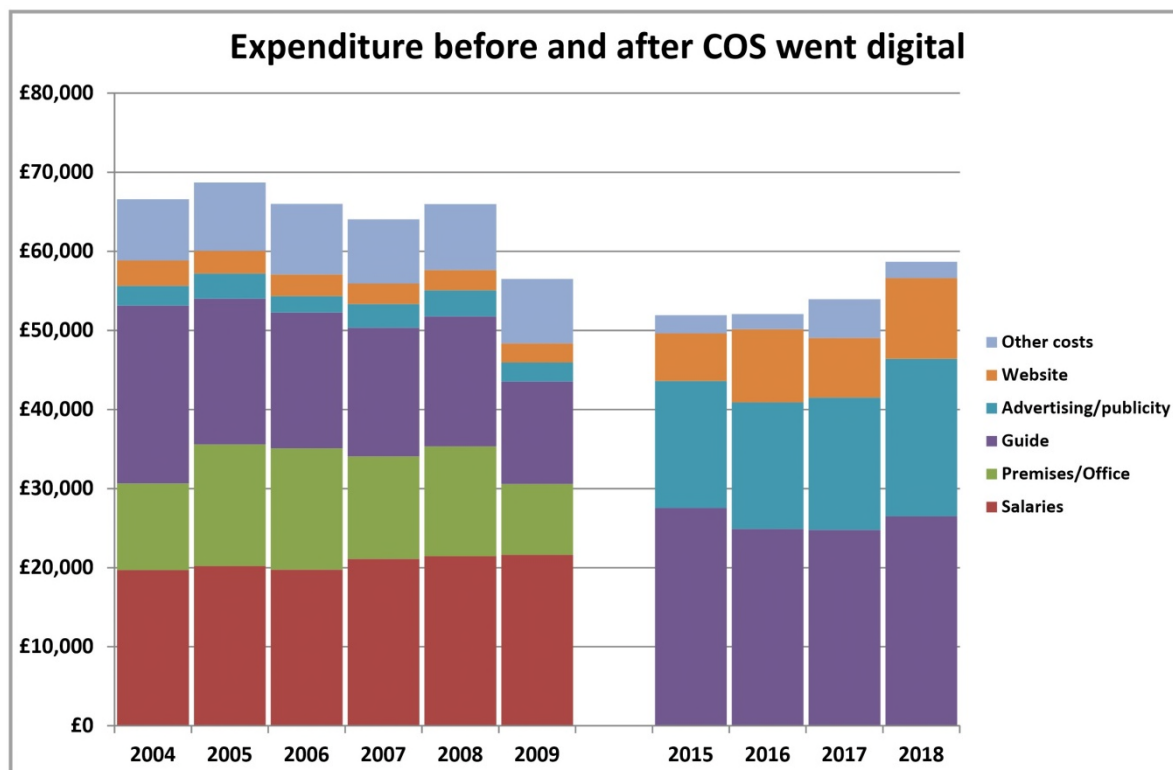
The greatest crisis for COS occurred when major grant funding was withdrawn in 2009. Fortunately, COS had a year's advance notice that this was going to occur, but the crisis was existential nevertheless. Keeping on top of finances is therefore the most important objective of the management team.

Figure 62 shows the dramatic impact of the 2008/9 crisis in terms of COS income (blue bars) and COS expenditure (red). A key element of the post-digital transition involved building up a sufficient financial reserve to cover the organisation through one participation cycle, even if things were to go pear-shaped. These reserves are shown in green.



62. Cambridge Open Studios income, expenditure and reserves over the time it has been a cooperative company. Dark blue = income data from COS accounts, red = expenditure and green = reserves.

Figure 63 demonstrates the key shift in expenditure since COS restructured. Cambridge Open Studios has been condensed into a leaner, more focussed organisation. More than 90% of its expenditure is in three key areas, the members' website, publicity for the July Cambridge Open Studios, and the production and distribution of the COS guide. In fact, three quarters of all expenditure goes towards promoting the July event, in contrast to less than a third of expenditure in the years leading to 2009.



63. COS expenditure before and after COS went digital. Data shows the years running up to the 2009 crisis and four consecutive years from 2015 to 2019 with COS in its present form.

The unique feature of Cambridge Open Studios is that it receives its income in two parts, membership at the end of the year and the participation fees two months later in February. Part of the long-term strategy to keep the books balanced has been to ensure that the major decisions on expenditure are made after the income has been collected. If incoming funds are lower in a particular year, then spending can be reduced.

COS also has to take a look ahead, when planning its finances, in order to anticipate not only price rises in the services it uses and provides, but also any major additional expenditure coming its way. The next major additional expense in the coming two years will be the updating and restructuring of the COS website, which will temporarily eat into the reserves.

The participation costs exceeded the participation income in past years and the shortfall had to be met by using membership fee income for a number of years.

The management team is aware of the issues and is currently planning to ensure that COS continues to be in the black.

Membership (general)

Throughout COS' history, there has always been a debate on whether we should grow further or whether we have reached saturation point. Has the growth in membership meant there is a reduction of visitor numbers at each open studio?

Visitors to COS

Looking at the data from 2011 to 2018, based on those individual participating members who responded to the annual questionnaire, we see the following. On average, there were 70 to 90 visitors per studio per weekend within Cambridge, and 50 to 60 visitors per studio per weekend for studios outside Cambridge (see figure 64). Whilst there are fluctuations, there is no consistent trend and visitor levels over the whole period look fairly constant.

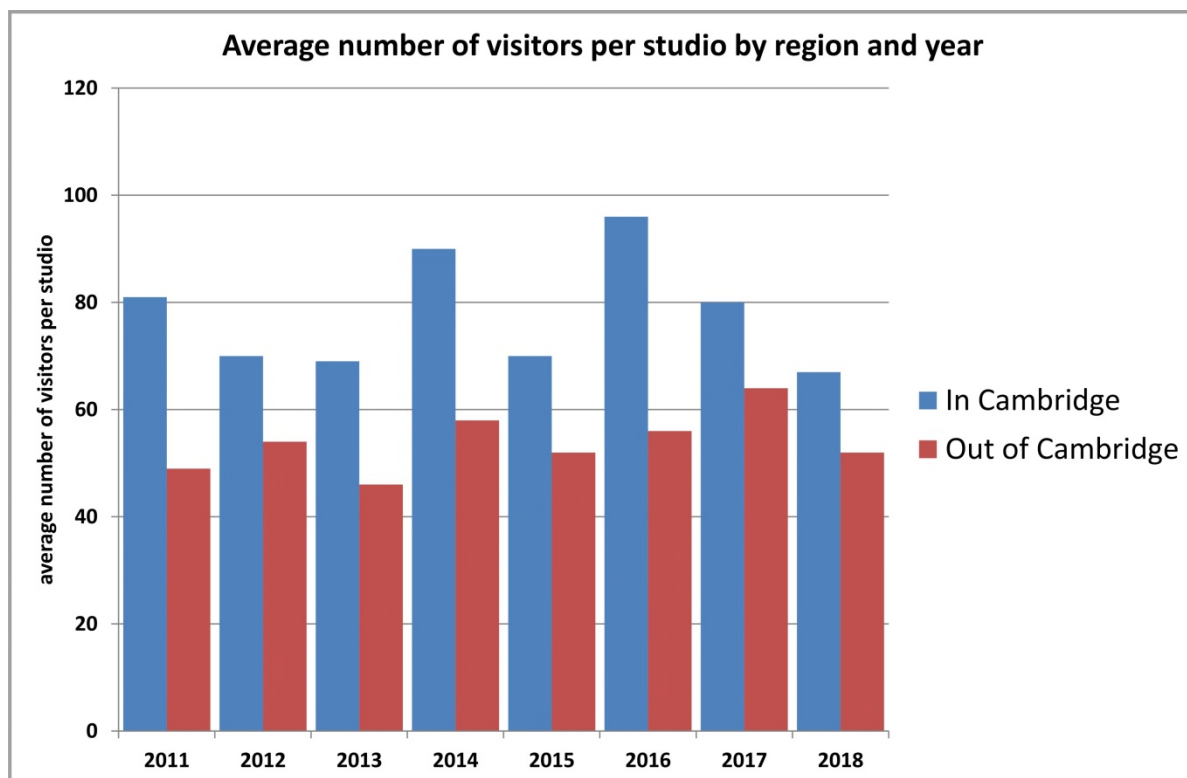
In contrast, the number of participating artists¹⁰ rose from 236 in 2011 to 357 in 2018 (see figure 42, page 175), a dramatic rise. The 51% rise in membership was not matched by an equivalent decrease in visitors over that period. Other external factors can have a major impact, such as the July weather (too hot, too cold or just right) and which summer sports events, particularly those with a strong UK interest, happen to coincide with a particular weekend. 2018 was a case in point with a heat wave, Wimbledon and the FIFA World Cup all being possible causes for the drop in that year's visitors to in-town and out of town studios.

How many visitors might we expect?

In 2018, 134 in town participants¹¹ had an average of 67 visitors per weekend. At first glance this would amount to 9,380 visitors over one weekend in-town and another 7,748 visitors for the 149 out-of-town participants, (assuming 53 visitors per weekend). That totals **17,128 visitors** to all studios on one weekend or **68,612 visitors** over all the July open studios.

¹⁰ Data based on the lists of participating artists in the COS guides

¹¹ These figures refer to the numbers of actual guide entries for each year and location



64. Number of visitors per studio per region (in Cambridge and outside Cambridge).

According to the guide, not all participants opened every weekend in 2018. Nineteen participants exhibited for one weekend, 218 for two weekends, 62 for three weekends and 46 for four weekends. Taking this into account, the maximum number of visitors over the four July open studios weekends was calculated at around **54,000**.

Most visitors tend to visit several Open Studios, either on one day or on separate trips on different days. Assuming each visitor visits three studios in July, the number of visitors reduces to about **18,000**, still a respectable number!

What about the available local audience?

The population of Cambridgeshire in 2017 was estimated at 651,482¹², of which 70% are over 14 (456,000). The government webpage on ‘Visits to museums and galleries’¹³ states that;

“In 2017/18, 49.7% of people aged 16 and over said they had visited a museum or gallery in the past year.”

That would make a potential audience for Cambridge Open Studios of **226,600** Cambridgeshire residents.

COS is only reaching about 8% of its potential Cambridgeshire audience.

Cambridgeshire also thrives on tourism and I have certainly had visitors come to my open studio from beyond the UK. Cambridge alone has up to 5.3 million visitors a year, bringing £583 million to the local economy¹⁴. According to the Ely Standard, East Cambridgeshire had at least 4 million visitors a year in 2017¹⁵.

The most visited free attraction in our region in 2016 was the Fitzwilliam Museum, with 437,105 visitors over the year. Even assuming that all months are equal, it would have 35,426 visitors in one month.

Cambridge Open Studios has not reached saturation in terms of members and visitors; it clearly has great potential to attract even more people to visit its studios.

We may be the biggest arts event in Cambridgeshire, but we are clearly not fulfilling our potential in becoming a recognised annual arts event worth visiting by the local population and wider tourist audience. Anecdotally, we know this from the still numerous people who come through our studio doors for the first time, unaware until then that Cambridge Open Studios exists.

¹² <https://en.wikipedia.org/wiki/Cambridgeshire>

¹³ <https://www.ethnicity-facts-figures.service.gov.uk/culture-and-community/culture-and-heritage/adults-visiting-museums-and-galleries/latest>

¹⁴ <https://www.meet-cambridge.com/sector/tourism>

¹⁵ <https://www.elystandard.co.uk/news/tourism-in-east-cambridgeshire-is-booming-with-nearly-four-million-visitors-in-last-three-years-1-5224020>

This is not just a management team issue, although the team's leadership is vital. As a cooperative arts organisation, all members can help make a difference. Some ideas are suggested below, under 'The Way Forward'.

Management team

Revisiting table 3 on page 160 shows that by 2019, the running of COS was established as a three-tier structure, with effectively five permanent company officers, the members elected to the management team, with a maximum five-year tenure, and the part time administrators, contracted in annually. The five permanent officers and the contracted administrators currently ensure the continuity of COS as changes take place in the team.

As COS is a member-run organisation, it may be time to look again at the duration of the permanent posts. There are two reasons for this:

1. To provide opportunities for other members of COS to play a role.
2. To avoid accusations of 'them and us' by the membership.

Prior to the 2010 restructuring, directors of the company held the post for five years or less, the exception being the Company Secretaries, Sebastian Carter and Heidi Lichterman (see table 6 in Appendix: Directors, Secretaries and Chairmen). Five years is the average time in office for most senior officers in other businesses.

Avoiding 'them and us'

The issue has really arisen because of the difficulty in finding and persuading members of COS to join the management team.

Before 2010, it was already difficult to engage with the membership, but due to the more manual administration of COS back then, the opportunities were greater. The lack of direct contact has been exacerbated by the success of the digital restructuring of COS, which has reduced the number of direct person-to-person contacts between the management team and the membership as a whole. Only a proportion of members come to the Annual General Meeting, while just a few volunteers man stands at some of the promotional events. The new members' meeting is the only other group event. Digital communication by e-mail and social media is not enough.

This has also been reflected in comments made by the artists interviewed as part of the research for this book. The longer-serving ones specifically mention that yes, COS has become more

professional and efficient, but part of the enjoyment of being a member of COS in the past was the interaction with other artists.

Interestingly, there was also feedback from some that, once they had given their hearts to COS by taking part in the management team, they felt empty and unappreciated as soon as they left the committee/team and the perfunctory ‘thank yous’ had been made.

Whenever important issues have arisen to be discussed with the membership, there have always been some who call out about it being ‘them and us’ when it comes to making decisions.

All the above points could be addressed by reconnecting with past and present COS members and some ideas follow.

A way forward

The potential concerns re membership and the way COS is run are not unique to Cambridge Open Studios. Other Open Studios, membership-based organisations and businesses are confronted with the same issues. Most effort is made in order to simply survive and ensure the immediate future! Good organisations need to plan for their existing members and for the longer-term future.

Below are some observations and questions divided into three groups:

1. The past
2. The present
3. The future

Rather than be prescriptive about what COS or any other Open Studios organisation should do, I have used the issues arising from this history to pose questions that could trigger discussions leading to home-grown solutions.

The past

Six out of ten artists exhibit for two or more years with Cambridge Open Studios. Many artists remain a member whilst taking a break from participating.

Question 1: Can the management team find further methods of interacting with the existing membership and previous year's participant and perhaps publicly acknowledge insights, successes and issues after the event but well in advance of the Annual General Meeting?

(This would be in addition to the annual post-Open Studios survey that is sent out to members and where some of the feedback is fed into future decision-making.)

When a management team member's term ends, or they decide to leave early, the break is abrupt – one minute you are part of the team, the next you are back on your own as if nothing had ever happened. It may come as a relief, but also leaves an empty space where you were once actively engaged with others. It also means valuable experience and personality is lost to the management team. It is interesting that the past US presidents work together in a number of instances that are not in direct conflict with the present administration – for example by appearing together at charity events etc.

Question 2: In what way can appreciation be shown to a retiring member that is not just lip service, but also encourages other members to volunteer to be a part of the team?

Question 3: Can the management team find a way to keep in touch with and engage its past team members, and perhaps even access some of that past experience?

Question 4: Should part of the role of publicity be to also look inwards, to underpin the sense of community that being part of Cambridge Open Studios involves?

Question 5: Which people and resources could COS use to develop and foster this internal engagement?

The present

The present is the immediate work undertaken to organise a successful Open Studios for the current COS year, running from September to the end of July.

The present is what COS is good at.

Question 6: When is the best time during the Open Studios planning year to include discussion and planning of matters relating to the past (above) and the wider future (below)?

The future

Based on the assumption that COS will broadly function in the same way as previously, the immediate future is currently covered. COS is coasting along on a model that has been successful so far.

Updates and changes in how publicity is conducted and the way COS is run are part of the annual cycle. There is an automatic regulator for financial survival, in that the expenditure for the next 12 months is governed by the income received before the start of that financial year. This should, for example, be able to cover any fallout from a drop in confidence by artists if Brexit has a negative impact on 2020 membership numbers, as occurred when the financial crisis hit in 2007.

Practically, growth in membership is limited by the guide format, which needs to be around a maximum of 88 pages, in order to allow it to be staple-bound. The limit of approximately 220-230 studios with a maximum of 280 guide entries has been maintained for nearly 20 years. The significant growth in artist numbers in the past decade has been accommodated by the rise in the number of shared entries, and could reach a natural plateau again in the coming years. The next best binding, one that would allow a continued increase in guide size while maintaining easy opening and reading, would be sewn-bound, which incurs extra cost.

Question 7: Will COS aim to accommodate a continued rise in entries in the guide, or should it revert to the first-come, first-in-the-guide principle, and limit the number of entries?

Question 8: Could COS accommodate participation growth by producing separate in-Cambridge and out-of-Cambridge printed guides as an interim measure, until digital presence through the app grows?

Question 9: How will COS manage the relationship between the management team and a growing membership?

We saw from the discussion of visitor numbers in the preceding chapter, that there is considerable potential to improve awareness of COS and to attract both more local visitors and tourists.

In the past, the management team played an active role in other bodies including arts organisations, galleries and museums, as well as events aiming to raise awareness and publicity for arts in the region. Roger Coleman had begun to reconnect with galleries and other organisations close to COS after the restructuring, but such activities have not been a core element of COS management.

There was also a time when COS was seen as a key organisation amongst other Open Studios throughout the country.

Question 10: How are we currently perceived, both by our visitors and by the wider arts, media and political community?

Question 11: Do we need to improve our image – as an arts organisation that deserves a greater reputation?

Question 12: Should COS reach out again, at a senior level, to help increase promotion, not only of its own activities, but of the region's arts in general?

Question 13: Do we need COS ambassadors?

Question 14: Is it time for a revival of a national, informal or formal, Open Studios forum, that could lobby funding and arts organisations, both to help the Open Studios organisations and to increase nationwide awareness of Open Studios as an established arts phenomenon?

Question 15: Should part of the role of publicity be to look outwards, in the broader sense, to further the role and standing of COS in the regional and national arts community?

**Visit Cambridgeshire's Artists
in their Studios**

Cambridge Open Studios promotes the making of original works of art and crafts by supporting a diverse range of artists across Cambridgeshire.

At its centrepiece are the Open Studios held every year in July. These provide a unique opportunity for the public to meet over 370 artists in their studios and be inspired by, and purchase, their works.

You can learn about our artists and plan your studio visits both on our website (camopenstudios.co.uk) and by installing the newly enhanced Cambridge Open Studios App for Android and iPhone.

**This guide is FREE from
outlets across Cambridgeshire**

CAMBRIDGE OPEN studios 2019



Photographer: John Muir

Ceramics / Pottery

Digital Art

Drawing

Furniture Making

Glass

Illustration

Jewellery

Lettering / Calligraphy

Metalwork

Mixed Media / Collage

Mosaic

Painting

Photography

Printmaking / Book Arts

Sculpture

Textile Art

Woodcarving

Weekend 1 JULY 06-07

Weekend 2 JULY 13-14

Weekend 3 JULY 20-21

Weekend 4 JULY 27-28

11am to 6pm

FREE
ENTRY

www.camopenstudios.co.uk

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Download
the App



Cambridge Open Studios 2019

Cambridge, as we all know, is an international centre for the arts. As one of the world's great university cities, it hosts exhibitions, concerts and festivals that enable students, residents and visitors to encounter some of the greatest creative works of the past and present. The city is also home to one of Britain's original art schools. Cambridge School of Art was opened by John Ruskin in 1858, one of many to be set up in our towns and cities in the aftermath of the Great Exhibition of 1851, with a mission to raise standards in the arts and crafts and to bring art, industry and commerce into closer partnership.

Alongside all of this, the city itself and its environs teem with creative practitioners – professional and amateur – who for most of the year are hidden from our sight as they carry out their work. Come July, this all changes as 300 or so yellow flags each indicate an invitation to enter an individual artist's private world. For four summer weekends, we get to see not only the artists' work, but the environment from which it emerges along with the tools and methods that underpin its making, whether that be in two or three dimensions, digital or traditional media, representational or conceptual. To gain such access always seems to me to be a privilege – an opportunity to learn and be inspired. It is one that is all the more important at a time when art education at all levels is under threat. In the year of the bicentenary of his birth, I feel sure that John Ruskin would have greatly approved!

Martin Salisbury
Professor of Illustration, Cambridge School of Art,
Anglia Ruskin University, CB1 1PT

65. Cambridge Open Studios guide cover 2019, with the introduction by Martin Salisbury, Professor of Illustration, Cambridge School of Art, Anglia Ruskin University.

Conclusion

Cambridge Open Studios had its early beginnings as a loose association of artists in 1974, set up by Julia Ball. It was formalised, organised and set on a path of growth by Olive Mayo in 1986. Now in 2019, COS has grown to become a major annual arts event in Cambridgeshire. It has survived a variety of crises and reinvented itself at least three times over the past 45 years. COS's greatest strengths are that it is an autonomous, independent arts organisation, run by its members, for its members, as a cooperative company. COS is 'once bitten, twice shy' after finding that dependence on external funding can leave you open to external political pressures and serious financial difficulties when funding is withdrawn.

Cambridge Open Studios has retained its primary function of enabling artists to open their doors, at home and in their studios, to the general public, making it a major, free arts event in our region. Despite the recurring debates on whether there should be selection of who can join, based on their art, COS has resisted this approach, making membership of COS depend only on whether you feel you are an artist and can present yourself reasonably professionally in the guide, online and in your studio, when open to the public. The visiting public can decide whether they think your work is art when they arrive and hopefully leave with a much better understanding of how and why you create your works.

COS also gives an aspiring artist the opportunity to see if they want to develop and grow within the format of Open Studios. The 40% of artists who exhibit for the first and only time, have at least had a chance to see if exhibiting their art represents a way forward for them. The remaining 60% catch the bug and continue participating for another year – with some members having taken part ever since the start of Open Studios.

Taking part in COS is not without its costs. On average, a participating artist will spend between £200 to £500 in participation fees, studio set up and mounting or displaying their work. A number of artists within COS have gained a following and turn the event into a commercial success. Others use it as an indispensable way of introducing themselves to the public to gain commissions, or new members for their workshops outside of COS. A large proportion of participants break even – or even exhibit at a cost – because they enjoy the human interaction with visitors who may come with fresh eyes, for the first time, or return year after year to see how an artist's work has progressed.

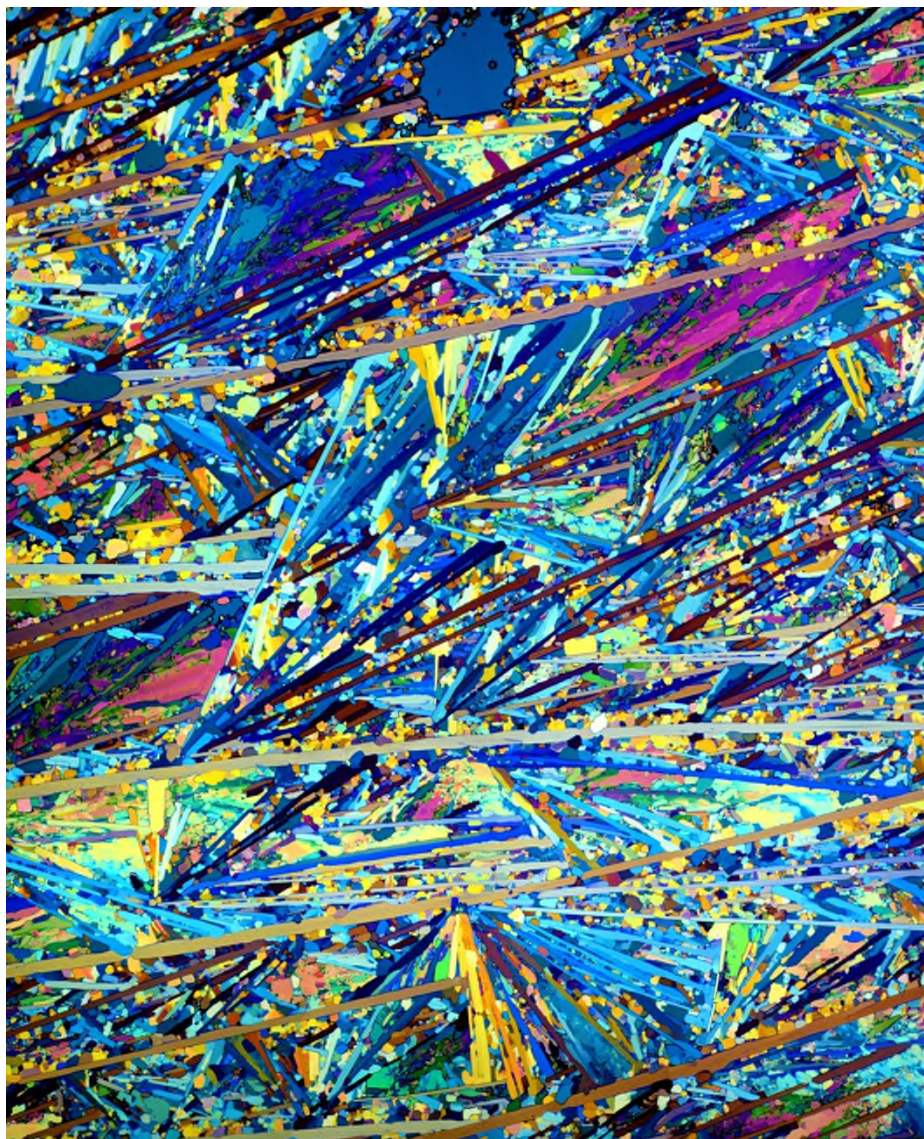
COS has built up a distinctive brand identity, with its logo (1987) and yellow flag (1991), which has been encompassed in the distinctive, tall COS guide first established in 1996. The guides also contain the unique, hand-drawn maps, created by John Harris in 1997, which have been digitised, occasionally updated and used right up to the present. 45,000 of these free guides are distributed by members, and by Cambridge City Council services, to the local and visiting public every year. In the future, the guide will be complemented, and possibly even supplanted, by the COS app, as COS looks to adapt to a green future. Few members realise that the annual guides are also the membership record of the organisation, required by Companies House.

Membership of COS has grown from the handful in 1974 to 504 members in 2019, of which 365 are exhibiting alone or as a group. Now more artists are opening their doors outside of the city of Cambridge than within. Visitor numbers are around 60 to 70 per studio each weekend, which, even allowing for the fact that visitors might look at three studios in a day's outing, comes to a respectable 18,000 Open Studios visitors over the four weekends in July. A number that can only grow as greater awareness of COS spreads.

Looking forward, Cambridge Open Studios has to decide how it is going to meet the needs of its growing membership. Should it continue as an independent organisation, concentrating on just running its event? Or should it lift its gaze and, from an established position, enhance and spread its reputation to a larger audience within the county, nationally or even internationally?

Whatever COS decides to do, we can hope that Cambridge Open Studios will be a major feature of Cambridge and Cambridgeshire's art scene for many years to come.

art /ärt/ *n* the voice of the
artist baring their soul and
ours; *that is why it is so sad or
beautiful or disturbing ;if we
are stirred by a work, then it is
truly art.* [L *ars, artis*]



66. Resorcinol crystals under the microscope.

About Chris Thomas

I've exhibited with Cambridge Open Studios for 11 of the 16 years since starting in 2004, although I gave it a miss in 2019, as this book has been my alternative COS activity. My journey started when Cambridge Open Studios was at its pre-digital peak. and I became involved in the tumultuous events after the 2009 crisis, becoming a part of the new management team for five years. I thoroughly enjoyed being a member of the team – and eating the brownies at meetings, which I miss even now.

I have always been creative. However, like many artists, my career went along another path and passion, in my case it was science. It led to my becoming a molecular biologist and project manager for a plant biotech company (Advanced Technologies, Cambridge Ltd) on the Trinity Science Park. When the company went through a third cycle of restructuring in 2004, redundancy finally struck and, entering my midlife crisis years, I decided to become my own man in a totally different area, business advice for UK businesses trading with Germany. I am fortunate to be bilingual and have lived in both cultures. As most UK businesses simply talk more loudly and slowly in English to foreigners abroad, I found myself, instead, giving assistance to small businesses and delegations from European countries coming to the UK.

In 2008, the global recession made business increasingly difficult and I concentrated on helping local authors with their books. I had become an accidental publisher in 2004, producing a book or two a year, and this had gradually grown. Now semi-retired, this is my main activity.

In the meantime, art had also been a constant and began to develop in a different direction, specifically photography through a microscope. I always joke that I started microscopy in earnest because, back in the 1980s, living in a small house with a small family, looking at small things seemed a reasonable thing to do. Initially, I used to produce pen and ink drawings of subjects. I progressed to photography when cameras still used film – frustrating and with mixed results. Then digital cameras arrived! Not afraid of technology, interested in how things worked, I relished the challenge and opportunities as, at last, I could really photograph what I saw down the microscope. More and more, pattern, colour and shape became important and I sought images that would appeal purely on their aesthetics. And so began my journey with Cambridge Open Studios.

It is a very niche art form, but I enjoy meeting the 150 or so visitors that come over a COS weekend, some returning year after year. The conversations and interactions enrich us all.

art /ärt/ vt **a verb** – *an action word and I am compelled to do it.* [L ars, artis]

Last one of 13 definitions taken from Robert Good's 'A New Dictionary of Art – one word 3000 definitions'.

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Appendix

Glossary

A cautionary note. Whilst attempts have been made to be consistent in the use of the following terms, their meanings during the entire history of Cambridge Open Studios can vary in scope.

Confusion can arise when talking about numbers of **studios** and numbers of **guide entries** and number of **participating artists**, because the members of some studios pay to have their own entry. For example, the location Granchester Village Hall in the 2019 guide counted as one studio, numbered 91 in the guide. However the five artists exhibiting at Granchester all paid for their own entries, which appeared in the guide as 91a, 91b, 91c, 91d and 91e. There were **222 studios** in 2019, with **283 guide entries**, representing . **365 participating members/artists**.

- Open Studios** Arts organisations with Open Studios in their title. Generally referring to those whose member artists open their homes or working studios to the public and set events during the year.
- Cambridge Open Studios (COS)** - Refers to both the organisation/company 'Cambridge Open Studios' (from 1997 onwards) and the annual July arts event held in and around Cambridge and Cambridgeshire.
- open studio** A studio taking part in an Open Studios event. A studio can refer to a single artist opening their studio or can be a group of 2 or more artists at a single location.
- July Open Studios** Refers to the Cambridge Open Studios held over several weekends in July.
- Artist** An individual creating visual art.
- Member of Cambridge Open Studios** – An artist who has paid the Cambridge Open Studios membership. Often distinguished as 'non-participating' or 'participating' members
- Participating member/artist** – An artist who is a member of Cambridge Open Studios who takes part in the July Open Studios. They will have paid a participation fee to take part in

the event as an open studio which gives them an entry in the Cambridge Open Studios guide.

Participating group, group – A group of Cambridge Open Studios members who exhibit at one location and have paid a fee for a single entry in the Cambridge Open Studios Guide.

Non-participating member – A member of Cambridge Open Studios who has paid just the membership fee and does not exhibit as a open studio or part of an open studio

Guide or Cambridge Open Studios Guide – The free annual publication listing all the paid for entries of participating members and groups. It also contains a list of non-participating members and paid for entries by galleries and, if space allows, paid for adverts.

Guide entry in Cambridge Open Studios Guide – The paid for entry in the guide for a participating member, group or gallery.

Management Committee/Team – Individuals annually elected by the COS membership to manage the organisation of Cambridge Open Studios. Until 2013 it was chaired either by a Chairperson or a Coordinator. From 2013 onwards, the Management Team has a rotating chair according to main topic/activity.

Officers of the Company Members of the COS management team selected to take on the roles of Chairman, Company Secretary, Treasurer and Directors of the Cambridge Open Studios company.

Chairman/Chairperson/Chair – The role has changed over time from initially meaning a person chairing the meetings of COS in the 1980's to 1996/97. From 1997 onwards it described the designated office of Chairman/Chairperson of the Cambridge Open Studios company. From 2013 onwards, Chair also refers to the member of the Management Team taking on the rotating chair for meetings,

Coordinator The member of the Management Committee/Team designated to lead the management and organisation of Cambridge Open Studios.

Participating artists 1974-2019

The circa 1,780 participants in Cambridge Open Studios in alphabetical order since records began in 1974, giving the number of years they have exhibited. There will be duplications and some individuals or groups may appear several times, under slightly different names. I erred on the side of caution. Some individuals may be missing from the early years up to 1990 as no records are available. Data obtained from OCR of published Open Studios and COS guides.

Abbott, Katie	1	Andrews, Frances	1	Ashfield, Frances	1	Banks, Bob	10
Abbott, Nick		Andrews, Jeremy	1	Ashley, Paul	2	Banks, Carol	8
& Kathleen	19	Andrews, Margot	4	Asplin, Rosemary	2	Baraitser, Alexandra	
Abbott, Paul	12	Andrews, Margot		Asselin, Agnes	3		3
Abbs, Susan	3	& Derek	1	Astley, Eve	6	Barbaroux, Marine	1
Adams, Molly	3	Andrews, Susan	1	Astor, Daphne	1	Barker, Mike	1
Adams, Suzanne	1	Andy English		at the Pitt	1	Barltrop, Joanna	1
Ahlquist, Denise	1	and LXE	1	Attwood, Charlotte	1	Barnes, Josie	1
Ainley, Tess	3	Anness, Alec	2	Attwood, Lotte	11	Barnes, Manda	3
Ainsworth, Gemma	1	Ansari, Zoe	1	Austin, Annapurna	1	Barnes, Pauline	1
Air Collective,	1	Antoniou, Seb	2	Austin, James	9	Barnes, Susan	3
Akseralian, Astrig	5	Arevalo Melville,		Austin, Mishtu	18	Barnett, Yvonne	5
Alagirisamy, Geetha		Elena	1	Ayton, Jan	3	Barrell, Pamela	1
	1	Arévalo Melville,		Babbar, Naina	1	Barrows, Juliet	5
Al-Ani, Norah	2	Elena	7	Bagstaff, Katie	1	Bartel, Michael	1
Albutt, Virginia	23	Arévalo Melville,		Baibekov, Rinat	1	Bartimus, Adelaide	1
Alderton, Wendy	1	Elena	1	Bailey, John Charles		Bartlett, Celia	3
Aldous, Jonny	1	Armitage, Elizabeth	5		1	Bartlett, Linda	5
Allan, Lorraine	5	Armstrong, Paula		Bailey, Katy	19	Bartlett, Linda	1
Allen, Clare	4	(Ceramics)	3	Bailey, Keith	26	Barton, Michael	4
Allen, Kimberley	4	Armstrong, Paula		Baj, Ramzieh	8	Bassil, Andrea	1
Allen, Marian	1	(Textiles)	2	Baker, Julie	8	Bastreri, Dorothy	1
Allen, Richard	5	Armstrong, Tim	6	Baker, Terry	1	Bateman, Roberta	1
Allen, Rose Lubega	1	Arnold, Chris	1	Baker-Vallis, Carol	1	Bates, Catherine	2
Allis, Una	6	Arsenault, Paul	1	Baker-Vallis, Carol	1	Battison, Clare	2
Allitt, Maree	5	Art in Close	1	Baldry, Nina	2	Batty, Derek	25
Allpress, Alex	1	Art, Metal	1	Baldwin-Smith,		Batty, Derek	1
Allpress, Sarah	1	Art, Threaded	1	Sheila	3	Beard, Terry	19
Alvarez, Mark	1	Artists, Textile	1	Ball, Betty		Beattie, Nicola	1
Amory, Christopher	4	Arts & Minds,	1		3	Beckerleg, Trevor	1
Amos, Maggie	3	Ascham Artists,	1	Ball, Julia	26	Beeston, Selin	1
Anderson, Geertje	2	Ashby, Kate	4	Balzola, Asun	1	Bell, Ellen	3
Anderson, Nadine	3	Ashdown		Banham, Amanda	1	Bell, Lillian Andrea	1
Andrews, Colin	4	(née Carter), Tina	1	Banham, Debby	2	Bellaby, Debbie	1
Andrews, Derek	3	Ashdown, Tina	1	Banham, Mary	6	Bellotti, Imogen	1

Benazet, Jean-Luc	2	Boldra, Denise	1	Brown, David	9	Open Studios	
Bendall, Peter	8	Boldra,		Brown, Elizabeth	2	Gallery,	2
Bendall, Tiziana	1	Rebecca-Anne	3	Brown, Jill	1	Cambridge	
Bendall-Brunello,		Boldra,		Brown, Lorraine	6	Painters,	1
Tiziana	7	Rebecca-Anne		Brown, Matthew	5	Cambridge	
Bennett, Emma	1	and Denise	1	Brown, Vivienne	3	Resource Centre,	2
Bennett, Emma	3	Bollobas, Gabriella	2	Browning, Barbara	2	Cambridge	
Benstead, Ben	1	Bonavia, Jean	1	Brun, Birgitte	1	Sculptors,	2
Bentley, Heidi	1	Bone, Tina	8	Brunello	1	Campbell, Carmel	1
Bently, Joy	3	Bonesi, Laura	1	Bruun, Birgitte	11	Campbell, Frances	5
Berezynskyj, Slawko		Boulton, Miranda	8	Bryne, Beatrix	1	Campbell, Vanda	2
	4	Bowden, Roy	1	Bucktrout, Pete	3	Cancelled,	1
Berg, Jacqueline	1	Bower, Jane	1	Bunn, Valerie	1	Cane, Debora	1
Berridge, Andrew	1	Bower,		Bunnage, Sian	3	Canning, Vincent	1
Berwick, Lyn	2	Robert Sulayman	2	Bunnetat, Adrian	1	Cardwell, Anne	1
Biggar, Francesca	5	Bowers, Ruth	1	Bunyan, Pauline	1	Cargill, Annie	1
Biggs, Ann	5	Boxall, Joe	2	Burbridge, Tori	1	Carlton, David	1
Bird, Cheryl	5	Bracey, Ian	3	Burden, Jane	2	Carlyle, Susan	8
Bird, Marnie	1	Bradshaw, Joyce	3	Burge, Pery	2	Carmichael,	
Bishop, Ali	3	Braithwaite, Althea	11	Burnett, Elizabeth	1	Heather	3
Bishop, Suzy	2	Bramble, Steven	4	Burston, Bex	4	Carota, Francesca	1
Bizarro, Mundos	1	Bramford, Mia	2	Burt, Keziah	2	Carpenter, Helen	2
Blaine, Madeleine	4	Bramley, Nicola	3	Bush, Ruth	2	Carpenter, Richard	5
Blake, Fiona	2	Brand, Harriet	1	Butler, Hilary	3	Carrick, Pandora	2
Blake, Lucy	1	Brand, Harriott	1	Butler, Jim	5	Carroll, Dee	1
Blake, Sarah	5	Brandon, Liz	1	Butler, Ruth	1	Carter, George	3
Blakeley, Philip	2	Braun, Helga	1	Butler, Safi	2	Carter, Sarah	4
Blakely, Matthew	15	Bray, Noel A.	1	Button, Hanna	1	Carter, Sebastian	10
Blake-Palmer,		Bray, Richard	13	Byrne, Beatrix	3	Carter, Tina	4
Elizabeth	4	Breeden, David	2	Caceres, Fernando	1	Carter, Will	1
Blandin, Corinne	1	Brenner, Belinda	1	Cady, Anna	1	Cartwright, Michael	1
Blandin-Eagling,		Brewer, Angela	4	Cain &		Cash, Paul	3
Corinne	1	Briddon, Hilda	1	Ryan R, S & R	1	Cassini, Jane	1
Blue Mole		Bridgland, Adam	1	Cain, Sarah	2	Castle, Chris	2
Collective,	1	Bristow, Anna	15	Cain, Stuart James	3	Catling, Kato	1
Blundell, Ruth	4	Bristow, Elizabeth	2	Caldwell, John	3	Catling, Kato	1
Blustin, A J	1	Brittain, Joy	2	Cambouropoulos,		Catling, Rosemary	17
Blyde, Vivien	3	Brock-Hollinshead,		Peter	3	Catling, Tony	6
Blydenstein,		Sue	2	Cambridge		Catling, Tony &	
Catherine	2	Broderick, Laurence	9	Artworks	3	Rosemary	
Boase, Tony	1	Bromberg, Lionel	2	Cambridge			1
Boldorf, Ilona	1	Bronson, Beth	1	Artworks Group,	1	Cauldwell, John	1
Boldorf, Ilona		Brown, Ann	7	Cambridge		Cavaciuti, Peter	31
& Peter Fouquet	1	Brown, Annie	4	Artworks,	6	Chadtrakul-Na-	
Boldra, Denise	3	Brown, Caroline	1	Cambridge		Ayutthaya, Ti	1

Chan, Winnie	1	Cockerell Marbled		Couch, Philip	1	Dawes, Sarah	1
Chance, Terry	4	Papers,	1	Cowell, Diane	2	Dawson, Clive	3
Chandler, Niki	1	Cockerell Marbled		Cox, Stuart	1	Dawson, Rebecca	5
Chaplin, Laura	2	Papers, Cockerell	1	Cozens, Daniel	1	Day, Anthony	21
Chapman, Paul	3	Cockwell-De Jong,		crank, four	1	Day, Joan	11
Chapman,		Anine	4	Crank, Paul	4	Day, Natasha	2
Rosemary	1	Coe, Gillian	1	Cranwell, Richard	3	Day, Sue	1
Charles, Maureen	3	Cole, Pam	1	Crawford-White,		de Cordova, Gail	10
Chatwin, Sally	2	Coleman, Roger	5	Andrew	2	de Rond, Roxana	9
Cheffins, Sue	1	Collier, Clare	2	Creswell, Lee	4	de Rond, Roxana	1
Childs, Katharine	3	Collings, Lydia	4	Cromwell House		de Vries Winter,	
Chiu, Chun-Chao	8	Collins, Ellie	1	Group	3	Tamar	7
Chojnacka, Urszula	1	Collins, Hannah	4	Cromwell House		de Vries, Felicity	1
Chow, David	4	Collins, Ian	1	Group, Cromwell	1	de Wies Winter,	
Christie, Neil	8	Collins, Susanna	6	Crouch Talbot, Jen	1	Tamar	1
Church, Jonny	2	Colquhoun,		Crouch, Helga	4	Deacon, Barbara	1
Churcher, Tony	1	Frances	13	Croucher, Kim	2	Dean, Joe	4
Churchill, Lucy	1	Commin, Jane	2	Crouchman, Clare	18	Dean, Liz	4
Circus	1	Coney, Ted	3	Crussell, Peter	1	Dechamps, Janine	1
Claridge, Mary-Ann	1	Conlon, Allison	2	Crutchley, Anna	5	Deed, John	1
Claridge, Sylke	5	Connola,		Cullum, Dean	2	Deer, Jonathan	6
Clark, Bruce	1	Francesco	1	Cullum, Rosemary	8	del Valle, Gabriella	3
Clark, Gavin	3	Contemporary		Culver, Anne	6	Delderfield, Delia	2
Clark, Jeff	1	Practice Group,	1	Cunningham, Jilly	3	DellaventurValido,	
Clark, Jo	1	Contemporary		Cupitt, Susan	24	Esther	1
Clark, John	5	Practice Group,		Curry, Anne	2	Depas, Rosalind	3
Clark, Pam	3	Contemporary	1	Curtis, Eleanor	2	Dernie, David	1
Clark, Vicki	1	Cook, Felicity	1	Curtis, Jane	1	Dethlefsen, Anne	1
Clarke, Grahame	1	Cooke, Lesley	1	Curtis, Marion	9	Devi, Babita	2
Clarke, Helen	19	Cooke, Rosemarie	3	Cutting, David	3	Dewar, Lindsay	2
Clarke, John	2	Cooke, Rosemary	2	Dadd, Gary	1	Dhaliwal, Nindy	3
CLAY in	1	Cooper, Hollie	2	Dakin, Andy	5	Diener, Inga	5
CALDECOTE	1	Cooper, Jenifer	1	Dale, Barbara	2	Din, Judith	5
Clay in Caldecote,	2	Cooper, Kaela-Ann	8	Dalton, Morven	3	Dippenaar, Sharon	1
Cleary, Catherine	1	Cope, Di	4	Damian, Mihaela	1	Dix, Dawn	1
Clocks in, Pam	3	Cope, Phil	7	Dando, Alison	2	Dixon & Taylor,	
Clover Pottery	1	Corbett, Lesley	1	Dando, Matthew	3	Mike&Polly	1
Clover, Desmond	3	Corder, Eve	15	Davidson, Anthea	1	Djazmi,	
Clubhouse		Cornish, Charlotte	20	Davies, Alison	2	Mohammed	16
Art Group,	1	Cornish, Nicky	1	Davies, Alison B	5	Dobson, Ben	1
Clyde, Jacqueline	1	Cornish, Rebecca	2	Davies, Naomi	4	Dobson, Sarah	3
Cochran, Abi	17	Corovic, Dragan	2	Davies, Sheena	7	Dodge, Pete	1
Cochran, Clarissa	9	Corr, Peter	2	Davies-Kent,		Dodgson,	
Cockayne, Claire	3	Cottenham		Mandy	8	Rosemary	5
		Collective	1	Davison, Tony	1	Dodkin Rush, Sarah	4

Dodsworth, Kay	15	Emery, Carolyn	1	Sigrid & Norah	3	Furnee, Bettina	4
Dodsworth, Kay A	1	Emma, Rhiannon	1	Fisher, Eithne	10	Furniture	2
Doe, Mick	6	Emmans, Julia	1	Fisher, Karen	1	Gaffing, Rosemary	2
Dokter, Ditty	3	English, Andy	13	Fisher, Sigrid	1	Gallardo & Sainz,	
Donovan, Keith	1	Essex Girls	1	Fisk, Sue	2	Madeleine & Philip	1
Dormor, Rachel	15	Evans, Annie	3	Fitzgerald, Amy	4	Gallardo, Felipe	1
Dorrell, Anthony	1	Evans, ArthurWynn	1	Fitzgerald, Kevin	4	Gallardo, Felipe &	
Dove, Rachel	3	Evans, CM	4	Fitzoliver, Megan	2	Madeleine	6
Downes, Kim	1	Evans, Ian	3	Fleuss, Gerald	3	Gallardo,	
Drew, Ali	2	Evans, Jane	22	Fordham, Jill	7	Madeleine	1
Drysdale,		Evans, Mark	5	Forward, Caroline	6	Gallick, Chancey	1
Alexandra	3	Evans, Wynn	3	Forward, Richard	1	Gallimore, Kate	2
Duckworth, Jackie	4	Evelegh, Frances	2	Forward, Rick	4	Galloway, Antonia	13
Duclaud-Williams,		Everett, Bill	1	Foster, Helen	1	Galloway, Ursula	12
Linda	1	Fabre, Valerie	7	Foster, Louisa	1	Gammans, Janet	7
Duclaud-Williams,		Faint, Steve	3	Fouquet, Peter	1	Gardner, Heather	2
Linda	1	Fairey, Katherine	3	Four Into Seven,	1	Gardner,	
Dudding, Jocelyne	6	Fairhead, Ruth	3	Fowke, Emily	2	Hopkinson,	1
Duff, Lindsay	8	Farbrother, Joyce	3	Fox, Christine	18	Gardner, Lyz	9
Duffen, Joy	1	Farid, Parvaneh	3	Fox, Mara	3	Gardner, Neil	5
Dumitru, Iona	3	Farman, Lottie	1	Fox, Sharon	1	Gardner, Susan	1
Dunham, Sally	2	Farman, Lotty	1	Foxhall, Peter	8	Garfit, William	7
Dunk, Kieron	3	Farooqui, Yasmeen	4	Foxley, Alan	19	Garner, Noel	1
Dunn, Jane	2	Farrant, Sheila	18	Foxley, Alan and		Garrett, Sasha	6
Dunn, Jeanne	1	Farrell, Ian	2	Anne	1	Garrick Green,	
Dunnell, Dorothy	1	Faulkner-Dunkley,		Foxley, Anne	18	Anstey	5
Dunseth, Phyllis	2	Karen	13	Fox-Walton, Liz	3	Garrison, Gilly	1
Dyson, Joshua	1	Faulkner-Dunkley,		Francis, Fenella	1	Gascoine, Ann	1
Eade, Jacqueline	3	Karen	1	Franklin, John	1	Gay, Christine	2
Eadon, Jenny	10	Feijoo, Fernando	4	Fraser, Mel	1	Gayer-Anderson, T	1
Earlham, Amanda	1	Fellows, Jane	3	Fraser, Elizabeth	5	Gayer-Anderson,	
Eddy, Susan	11	Fen Five	1	Fraser, Mel	22	Theo	3
Edge, Kate	2	Fen Five +	1	Fraser, Ros	3	George, David	2
Edwards, Elizabeth	2	Fen Five	1	fravi.ars,	1	George, Martin	1
Edwards, Jane	2	Fenn, Marion	2	Fray, Mirella	1	Georgiou, Marie	3
Edwards, Janet	9	Ferrari, Gina	12	French, Anne	2	Gerrie, Pamela	2
Edwards, Linda	1	Field, Helen		Freshney, Sandra	2	Gherardi, Gina	11
Edwards, Michael	2	Imogen	5	Frith, Penny	1	Gichard, Clare	1
Edwards, Paul	14	Field, Mark	1	Frost, Jane	9	Gidney, Patricia	3
Eggitt, Diana	1	Fink, Renate	1	Full Metal		Gillespie, Michael	14
Elliot Grey,		Fiona Blake,		Handbag	1	Gillespie, Nicholas	8
Christine	2	Sarah Dodkin Rush		Fulton, Jenny	2	Gillie, Damian	1
Ellis, Veronica	2	and	1	Funaki, Hilde	3	Gillygate Group	1
Ellis-Brown, Janice	1	Firth, Katherine	1	Funnell, CarrieAnne	1	Gillygate Group, Ely	1
Ellison, Carole	23	Fisher & Al-Ani,		Furlong, Caroline	1	Gilpin, Anne	1

Gilyead, Richard	1	Grant, Jennifer	2	Hales-Tooke, Ann	1	Hawkes, Tessa	1
Ginn, Alyson	1	Grantchester	1	Halewood, Rachel	3	Hawkins, Ruth	12
Glackmeyer, Gigi	2	Gratch, David	1	Haley, Andrew	2	Haycraft, Dona	3
Glieber, Andrea	1	Gravett, Katherine	1	Hall, Amanda	14	Hayes, Penny	2
Glover, Desmond	3	Gray, Laurie	1	Hall, Annie	3	Hayes, Stephen	1
Glover, John	1	Gray, Miranda	2	Hall, Brodie	1	Haynes, Claire	4
Glyde, Jacqueline	3	Green, Helen	1	Hall, Debbie	3	Haysom, Emily	2
Goddard, Geoff	2	Green, Kate	3	Hall, Ellis	3	Hazell, Gail	1
Goddard, Miriam	3	Green, Martin	2	Hall, Glyn	6	Hearn, Kathryn	3
Godfrey, Lesley	2	Green, Stuart	9	Hall, John	1	Hearn, Kathryn	1
Godwood, Fran	10	Greene, Elina	1	Halliwell, Lesley	4	Hearn, Stewart	6
Goemans, Melanie	6	Greene, Helena	21	Hamilton, George	5	Hearn, Stewart and	
Goldbeck-Wood,		Greenwood, Kaye	4	Hammond,		Kathryn	1
Sandy	4	Greig, Liz	15	Margaret	6	Hebden, Jessica	2
Goldsmith, D	1	Gresham, Kip	3	Handley, Randella	5	Hebert, Nadine	1
Good, Robert	7	Gretton, Hilary	3	Hanlon, Glynis	2	Hébert, Nadine	1
Goodall, Jane	5	Grieve, Patricia	1	Harding, Sue	2	Hedgecoe, Julia	2
Goodchild, Joss	6	Griffiths, Mary	2	Hardy Henrion,		Heeps, Richard	18
Goodingham,		Griffiths, Siân	2	Daphne	1	Heggs, Colin	2
Frank	1	Grimward &		Harlock-Wilkinson,		Heidelberg	
Goodman, James	1	Heeps	1	Angie	4	Exhibition	1
Goodridge, Kay	3	Groeneveld,		Harlow, Barbara	8	Heidler, Natasha	2
Gordon, Emi	6	Esther Yasmin	2	Harness, Catherine	1	Hemming,	
Gordon, Janice	1	Gronn, Barbara	2	Harper, Benedict	1	Stephanie	5
Gordon, Rick	4	Group C	4	Harris, Cicely	1	Henderson, Allison	4
Gordon, Rosalind	1	Grummitt, Sheena	3	Harris, Jon	2	Henricksen,	
Gordon-Brown,		Guest, Howard	4	Harrison, Peter	1	Caroline	3
Christophe	14	Guild of Weavers,		Harrison, Jeff	1	Hentall, Richard	1
Gorick, Glyn	1	Spinners		Harrison,		Herbert, Helen	1
Gorman, Juliet	14	and Dyers	1	Marie-Claude	1	Herbert, Kay	7
Gough, Janet	1	Haddenham		Harrison, Peter	8	Hermann, Judith	1
Gough, Lucy	1	Galleries	2	Harrison, Rosalind	2	Herrmann, Judith	2
Gough, Robin	1	Haddenham		Hart, Celia	5	Hey, MJE	1
Gough, Suzi	1	Studios & Gallery	2	Hart, Helga	3	Higgins, Rhiannon	1
Gough, Yurim	2	Hadjioannou,		Hartley, Ruth	8	Hill, James	15
Gounaris, Rosy	4	Helena	15	Harvey, Jane	6	Hill, James	1
Gounaris-Milner,		Hadley, Chris	1	Harvey, Janet	2	Hills Road Artists,	1
Rosy	3	Halasovski, Penny	8	Harvey, Rebecca	8	Hilton, Louise	2
Goyder, Andrew	3	Halasovski, Peter	7	Hashemi, Abbas	7	Hinde, Mary	9
Grabham, Alan	5	Halasovski,		Hashemi, Louise	3	Hinton, Pam	15
Graham, Gina	2	Rhyanna	1	Hathiramani, Janet	7	Hipkiss, Salli	1
Graham, Peter	2	Hale, Liz	2	Hauser, Andrea	2	Hirtzel, Alex.	1
Granary Workshops		Hale, Melanie	3	Havers, Chrissie	9	Hislop, Helga	3
Group	1	Hales, Ann	13	Hawdon, Paul	4	Hislop-Crouch,	
Grant, Anna	1	Hales, Jonathan	2	Hawkes, Justin	2	Helga	2

Hodder, Elizabeth	6	Hughes, Peter	7	Janssens, Kate	1	Karolia, Kari	5
Hodges, John	1	Hughes, Sian	3	Janssens, Paul	16	Kasparova,	
Hodgkiss, Joan	2	Hull, Charlie	2	Janssens, Paula	1	Pavlina Marie	1
Hodgson, Gay	3	Hull, Tamsin	2	Jaques, Penelope	3	Kazemi, Diana	7
Hodgson, Louella	2	Hullyer, Alison	24	Jarman, Justine	1	Keate, David	3
Hoffman, Annie	1	Humphrey, Mark	1	Jarvis, Emily	1	Kelly, Deborah	1
Holbek, Olga	4	Humphreys, Daniel	4	Jasilek, Susanne	1	Kemp, JuliaAnne	1
Hollidge, Colin	4	Humphreys, Helen	17	Jeal, Douglas	1	Kemske, Bonnie	10
Hollidge, James	1	Humphries, Tessa	2	Jenkin, Linda	1	Kendall, Jane	6
Hollidge, Jane	19	Hun, Darrell	1	Jenkins, Sarah	4	Kendall, Peter	1
Holmes, Claire	2	Hunt, Elizabeth	1	Jennison, Ann	1	Kennard, Hannah	1
Holmes, Claire		Hunt, Judith	1	Jerrold, Yvonne	4	Kenwick, Sue	2
Noelle	2	Hunt, Leigh	3	Jessup, Martin	1	Kerrecoe, Craig	3
Holmes, David	4	Hunt, Marion	3	Jinks, Karen	2	Kerridge, Fruzsina	6
Holmes, Hermione	1	Hunt, Rosemary	5	John Hannah		Killen, Nicola	2
Holmes, Michcala	1	Hunt, Sarah	2	Wrought Iron		Kimberley, Nancy	1
Holmes, Michcala	1	Hunt, Vicky	6	Products	1	Kimberley, Nancy	1
Homerton		Hurr, Darrel	1	Johnson, Conni	3	Kindersley, David	1
Art Group	3	Hurr, Darrell	4	Johnson,		King, Greenhow	1
Hope, Laylah	1	Hutchings, Daniel	1	Constance	3	King, Kate	6
Hopkinson,		Hutchinson, Sarah	3	Johnson, Susie	3	Kingsley, Nadia	2
Anthony	16	Hutton, Carol	5	Jolley, Emily	2	Kinjo, Chihiro	1
Hopkinson, Sylvia	11	Hutton, Miryan	3	Jones, Andrew	9	Kirk, Ann	3
Hopkirk, Frank	4	Hynes, Lesley	1	Jones, Dan	2	Kirkby, Helen	1
Hore, Rosalind	1	Ian, Carrie	5	Jones, Glenda	2	Kirkby, Rod	2
Hoskin-Witchalls,		Ian, Carrie	1	Jones, Susan	5	Kirner, Jenny	1
Bernie	1	Ifould, Sue	1	Jones, Susan Elaine		Kissingner, Lyn	1
Hot Earth	2	Ilett, Rebecca	8		1	Klein, Roger	4
Houghton, David	2	Improvisations	1	Jones, Tom	2	Klinck,	
Housden, Melanie	1	Ingham, Alison	7	Jonkers, Rosamund	1	Felicity de Vries	
Houston, Andrew	1	Ingham, Sheila	9	Joseph, Esther	8	and Kate	1
Howard, Iona	2	Ingham, Shiela	1	Joseph, Georgina	7	Klinck, Kate	10
Howard, Iona	1	Ingram Shaw, Sarah		Josse, Jeannette	1	Klug, Katharina	9
Howard, Lesley	1		1	Jost, Tina	4	Kourbaj, Issam	11
Howard, Iona	6	Ingrey, Karen	1	Judge, Helen	2	Kourbaj, Shaher	2
Howard, Mavis	2	Ions, Jason	1	Judson, Mark	4	Krinbill, Eva Maria	2
Howe, Dennis	4	IRIS	1	Juett, Nicholas	1	Ladds, Anna	1
Howe, Joy	3	Ivy, Kate	2	Juett,		Lafon, Christine	3
Howell, Cynthia	1	Izon, Lorraine	8	Nicholas James	10	Lahti, Eva	1
Howieson, Claire	9	Jabbour, Henry	1	Juneau, Carly	1	Lake, Kay	8
Hübner, Manuela	4	Jack, Heidi	2	Junkovic, Mirko	2	Lake, Peter	7
Huckle, Shaun P.	1	Jackson, Bridget	1	Kafka-Ellis, Sue	8	Lanagan, Juliet	5
Hudleston, Alan	2	Jackson, George	1	Kalka-Ellis, Sue	1	Lanagan, Val	1
Hudson, Sharon	1	James, Neil	2	Kang, Magenta	5	Langley, Chris	3
Hughes, Michael	3	James, Tania	10	Karen, Tom	3	Langley, Derek	3

Langley, Jenny	3	Logan Carr, Amy	2	Malig, Mike	2	McCloud, Sam Lee	1
Lankester, Estelle	2	Logan, Judy	3	Malim, Caroline	1	McGill, John	20
Lanzrein, Helen	3	Loizou, Renos	2	Manford, Catherine	6	McGill, John	1
Larkum, Dorothy	5	London, Mervyn	1	Mann, Carol	1	McKinley, Claire	13
Larwood, Karen	1	Long Road	3	Mann, Chris	3	McGirr, Barbara	13
Law, Sue	4	Longbottom,		Manning, Andy	1	McGlennon, Sue	1
Lawley, Sue	1	Jennie	3	Manousis, Thanasis	2	McGonigle,	
Lea, Florens	3	Lowe, Michael	1	Manton, Alan	2	Hannah	2
Leaper, Chloe	1	Lucas, Jackie	4	Marcus, Nisbet	1	McGonigle, Sarah	3
Lécuyer,		Lucas, Jeremy	2	Marland, Eric	12	McGrath, Julie	3
Dominique	2	Ludlow, Andrew	1	Marlton, Jessie	1	McGrath, Tim	4
Ledzion, Rebecca	5	Luetchford,		Marsh, Yasmin	4	Mckay, Shona	1
Lee Richardson,		Andrew	2	Marsters, Geoff	3	McKenna, Diana	3
Cynthia	2	Lukic, Jelena	2	Martin, Bronwen	1	McKenzie, Andy	7
Lee, Pauline	2	Lumley, Colen	2	Martin, Heike	1	McKenzie, Indira	1
Lee, Sarah	2	Luszczak, Stefan	5	Martin, Paul	2	McKenzie, Phyllis	1
Lee, Sarah Lucy	2	LXE	1	Martin, Simon	1	McLean, Wendy	2
Lee, Sue	1	Lyall, Liz	1	Martin, Siobhan	4	McMillan, Peter	1
Leech, Jaill	1	Lykford, Gayle	1	Martin, Wendy	4	McPherson, Jane	1
Leech, Jill	19	Lynas, Jane	2	Martindell,		McPhoenix, Sandy	2
Lester, Matthew	1	Lynline, Caro	1	Maureen	2	Meagher, Virginia	1
Lewis, John	15	Lynn, Katie	6	Martinex, Charles	1	Mealing, Susan	5
Lewis, Karen	4	Lyons, John	2	Martino, Helen	32	Megchild, Tobi	2
Lewis, Sonia	28	Lytton, Rosina	4	Martino, Siobhan	1	Melamed, Esther	4
Liang, Lianchoo	2	MacArthur, Anna	2	Marvell,		Meldon, Sukie	6
Lichterman, Heidi	18	Mace, Maureen	12	Christopher	9	Melia, Lia	10
Lickfold, Gail	1	Mace, Maureen	1	Mary Jane,	1	Meliniotis, George	2
Life Lines	3	Macellari, Binnie	7	Mason, Enid	1	Mellis, Catherine	5
Life Lines	1	Macellari,		Massey, Marc	1	Mellor, Angela	7
Lilley, Tony	2	Simonetta	4	Massey, Vandy	4	Melville,	
Lindsay, Marion	2	MacGregor, Lisa	1	Massing, Ann	5	Elena Arévalo	1
Link House		Mack, Julia &		Mathews, Liz	1	Mennim, Peter	2
Group	1	Daniel	2	Mathews, Susan	1	Merrington, Rachel	6
Lintott, Harriet	6	Mackinnon, Bonnie	3	Mathod, Mack	5	Merry, Rebecca	6
Lintott, Harriet	1	MacLeod, Janet P	2	Matthews, Susan	1	Merryweather,	
Lintott, Melissa	1	MacPhail, Amanda	13	Mattingly, Erica	3	Karen	7
Lipscombe,		Macwhinnie, Karen	1	Maunders, Heather	7	Metal Art,	1
Chantal	3	Made, Ann	1	Maunsell, Robin	4	Meyler, Deborah	2
Lister O'Shea,		Madsen, Sarah	1	Max, Melanie	12	Mia, Jacqueline	1
Marianne	1	Magilton, Shirley	4	Mayo, Brenda	2	Micah, Lisa	2
Litherland, Alison	21	Maguire, S. A.	1	Mayo, Olive	9	Michaels, C.G.	1
Ilc Kinjo, Chihiro	1	Maguire, Stephen	1	Mazur, Lucyna	1	Middlemass,	
Lloyd-Jacob, Clio	5	Maher, Barbara	7	McCarthy, Susan	1	Suzanne	1
Lockwood, Chris	8	Main, Anji	1	McCaughan, Lizzie	1	Middleton, Jennifer	1
Lockwood, Rose	1	Malfroy, Emma	2	McCaughan, Lizzy	5	Milbourn, Andrew	1

Miles, Ann	5	Morris, Tom	4	Norman, Jane	4	Palmer, Mark	2
Millar, Rosemary	1	Morton, Jack	2	Norrington, Andrea	2	Palmer, Paulina	7
Millen, Clare	1	Morwood, Jane	1	Norris, Jayne	3	Palmer, Ray	2
Millen, Jackie	2	Mosely, Phillip	1	North Cambridge		Palmer, Rog	1
Miller, Nita	1	Moss, Derek	12	Studios	1	Palmer, Sarah	13
Miller, Peter	4	Moult, Sue	20	Northam, Margaret	2	Pamphilon, Elaine	6
Miller, Shirley	1	Mourak, Jean	1	Norton, Lynn	6	Pamphilon-	
Milligan, Betka	2	Moyes, Amanda	4	Norton, Sylvia	4	Marvell	1
Mills, Margaret	1	Mulvey, Jeremy	18	Novac, Adrian	1	Paoli, Eastham	1
Mills, Tony	9	Munn, Ed	1	O'Brien, Claire	1	Parfitt, Adrian	16
Milner-Johnson,		Munn, Edward	2	O'Brien, Tim	1	Park, Gilbert	3
Claire	1	Munoz, Pilar	2	O'Connor,		Park, Kye Sook	11
Minter, Jan	1	Munro, Malcolm	7	Christopher	2	Parker Jervis,	
Minter, Janet	2	Murfitt, Josh	1	O'Connor, Nuala	5	Victoria	3
Missliwetz, Hilda	3	Murfitt, Stephen	19	Odell&Rae	1	Parker, Bryan	1
Mitchell, Alison	7	Murray, Alison	1	Ogilvy, Catriona	20	Parker, Cathy	28
Mitchell, Ann	4	Murray, M1		Ogilvy, Jill12		Parker, Edward	5
Mitchell, Brian	1	Murray, Melissa	1	Ogilvy, Jill D	1	Parker, Jen	6
Mitchell, Cath	2	Murray,		Otis, Ricki	1	Parker, Loren	1
Mitchell, Emma	5	Melissa Pierce	2	Oliver, Andrew	4	Parker, Lorraine	1
Mixed Artists	2	Mutty, Elisabetta	1	Oliver, Mark	1	Parker,	
Miyake, Kaoru	2	Myers, Rosemary	7	Ollett, Margaret	8	Patti Kim Hung	1
Mizell, George	3	Nantais, Darryl	1	Ollett, Rebecca	1	Parker-Jervis,	
Mizuta, Chihiro	3	Nantals, Darryl	1	One-off Arts	1	Victoria	8
Mniszko, Barbara	1	Nantias, Darryl	1	O'Reilly, Roderick	2	Parry, John	6
Moggridge, Clare	4	Nariuchi, Maki	4	Orme, Fiona	3	Parsons, P H	1
Molitor, Martial	1	Nason, Tolly	5	Ormes, Jane	1	Pate, Fiona	3
Monferrer, Maria	1	Neal, E.A.	2	Osborne, Anna	5	Paterson, Pam	2
Monks, Terie	2	Neild, Annie	1	Osborne, Tricia	2	Patterson, Paula	7
Montgomerie		Neild, Virginia	1	Ottley, Nicola	3	Patterson, Paula W.	1
House	1	Nettleship, Helen	1	Ouse Life	1	Pattison, Di	1
Montgomerie		Neville, Clare	2	Outis, Cary	2	Payne, Neil	4
House, Mary Jane	2	Neville, John	5	Outis, Ricki	1	Paynter, Sara	4
Moon, Liz	17	New Painters from		Outside Edge	2	Peake, Jeremy	7
Moore, Brenda	1	the Open College	1	Outside Edge	1	Peakkin, Susan	1
Moreno, Carlos	3	Newcombe, Rika	2	Owen, Anka	1	Pearce, Isabel	1
Moreton, Hilary	4	Newsom, Jeremy	1	Owen, Elspeth	27	Pearl, Susan	6
Morgan, Amanda	1	Nicholls, Jeremy	15	Owen, Mercedes	4	Pearson, Alex	1
Morgan, Paul	2	Nicholls, Rosemary	1	Ozgit, Dilek	1	Pearson, Bruce	7
Morgan, Richard	3	Nicholson, Isolde	1	Page, Carol	13	Pearson, Laura	2
Morgan-Tamosunas,		Nisbet, Marcus	6	Page, Rima	1	Pearson, Linda	2
Rikki	1	Noakes, Kate	1	Pain, Gideon	4	Pelissier, Priscilla	2
Morley, Loukas	2	Noble, Jean	3	Painters and		Pellisari, Francesco	2
Morns, Tom	1	Noel, Sara	3	Sculptors	1	Pender, Mark	1
Morris, Thomas	3	Nolte, Zelda	11	Painters, Tuesday	1	Pender, Miranda	1

Peock, Alison	2	Priddy, Ann	3	Rees, David	3	Robertson, Kath	2
Perkins, Mig	1	Priestley, Chris	3	Reichel, Christa	3	Robertson,	
Perrott, Lesley	1	Prime, Roger	4	Reichelt, Stefanie	2	Stephanie	1
Perry, Helena	2	Prime, Roland	6	Reilly, Sally	21	Robinson, Ian	3
Perry, Jacki	3	Printmakers at		Rendle-Short,		Robinson, Jutta	5
Perry, Jacqueline	1	Curwen	1	Hephzibah	5	Robinson, Stephen	7
Perry, Laura	1	Printmakers,		Renshaw, J. David	1	Robinson, Vernon	2
Perryman, Jane	26	Inked_Up	1	Renshaw, Marc	1	Rodger, Mary	8
Pescod, Dave	2	Printmaking at		Renwick, Carmen	5	Rodhouse, Paul	7
Peters, Jeremy	1	Curwen	1	Renwick, Stuart	3	Rogers, Marion	1
Pettifer,		Prior Arts Group	2	Resource Centre	1	Rogers, Sylvia	3
Valerie Jean	7	Probst, Diana	2	Retfalvi, Elena	1	Rohda, John	5
Phillippo, Roger	4	Pryor, Charlie	2	Reut,		Roland Moyle,	
Phillips, Derek	3	Pryor, Jane	3	Helena-Alexandra	1	Hamish	1
Phillips, Thomas	1	Pugh, Dorothy	3	Reynolds,		Roland-Moyle,	
Phillips, Tom	1	Pugh, Dorothy and		Ho-Young	2	Hamish	2
Philpot Ball, Julie	1	Tony	1	Reynolds, Lynn	1	Romer Hunt, Mary	1
Phipps, Julie	6	Pugh, Tony	5	Reynolds, Lynne	1	Rosado, Luciana	1
Pierce, Rachel	2	Pugmire, Emma	1	Richards, Clare	6	Rose, Dittany	4
Pike, Janene Elise	7	Purvis, Duncan	3	Richardson,		Rosenberg, Portia	1
Pimentel, Ricardo	4	Pye, Anna	10	Cynthia Lee	1	Rowan Foundation,	
Piper, John Douglas		Quevedo, Elisa	4	Richardson, Debs	1	The	1
	4	Quien, Rhea	1	Richardson, Linda	2	Rowan	
Plaister, Jackie	1	Quinn Evans,		Richardson, Marilyn	2	Humberstone	3
Plantworks,	3	Cherry	1	Ridsdill-Smith,		Rowan	13
Pocock, John	18	Race, Bob	10	Diana	1	Rowden, Lauren	1
Pollock, Carole	2	Rainbow,		Rigby, Mark	15	Rowe, Justin	7
Porter, Tarryn	2	Lindy Jane	3	Rigby, Mark	1	Rowe, Layne	1
Portuese-Williams,		Ramshaw, Patricia	1	Riggs, Clive	1	Rowland, Jada	1
Giulia	3	Rand, John	1	Riley-Smith, Louise	3	Rowley, Paul	9
Pottery, Prickwillow	1	Randall, Michael	1	Riley-Smith, Sarah	1	Rowley, Paul Adrian	
Powell, Bill	2	Rapley, Sue	9	Rintoul, Sarah	1		1
Powell, Jane	2	Rau, Gurpran	2	Ritchie, Catherine	1	ROX & Perjink	1
Powell, Janet	11	Rawlinson, Sara	2	Ritchie, Eva	5	Rubens, Zoë	5
Power, James	1	Rayner, Helen	1	Riveros, Valentina	4	Rubinstein, Ninette	6
Powis, Peter	1	Rea, Sherry	6	Riverside Arts	1	Ruddock, David	1
Powys, Nicola	7	Readhead,		Riverside Arts	3	Rudin (Willis),	
Powys, Richard	2	Charlotte	1	Riverside Arts	3	Claire	2
Poyser, Debbie	1	Record, Georgia	1	Rivington, Anne	4	Rudolph, Angela	1
Preston, John	11	Recordon, Gillian	10	R-Joice, Larissa	1	Ruff, Sarah	2
Price Moss, Kit	3	Recordon, Tess	12	Roach, Sally	3	Ruffell-Ward, Jayne	1
Price, Kit	2	Red Studio, The	1	Roberts, Ali	1	Rumble, Lesley	1
Price, Penny	1	Reddy, Sheila	2	Roberts, Alison	2	Rumble,	
Price-Larkum,		Redpath, Ophelia	3	Roberts, Andy	1	Lesley Anne	4
Penny	1	Reed, David	1	Roberts, Sarah	1	Rumens, Ann	1

Rumens, Jenny	13	Scott, Rose	8	Sinclair, Cassiel	1	Studios	1
Runciman, Angus	3	Scott, Rosemary	1	Sinclair, Clare	1	St Barnabas Press	9
Rush, Betty	1	Scott, Rosemary A	1	Sinclair, Georgina	1	Stam, Nene	1
Rush, Sarah	1	Scott, Rosemary P	1	Siragher, Ian	1	Stamper, Karen	15
Rushby, Mick	2	Scott, Ruth	2	Sirett, Cathy	1	Stan, Cristina	3
Russell, Steve	7	Scott, RuthE	1	Slater, Elizabeth	1	Stanley, Barbara	3
Ryan, Roxane	2	Scott, Sandra	2	Slinn, Jane	2	Stapleton, John	1
Ryder, James	4	Seddon, Geoff	8	Smail, Jan	3	Stark, Rebecca	14
Sackett Hayes,		Seddon, Geoffrey	3	Smith, Amanda	2	Starke, Bettina	21
Penny	1	Seddon, Joyce	10	Smith, Bertie	2	Staughton Barn	
Sadler, Elizabeth A	1	Seddon, Joyce.	1	Smith, Brenda	1	Artists	1
Sage, Nina	6	Seery, Rohan	1	Smith, Caroline	3	Stebbing, Louise	2
Salas, Pepa	1	Selby-Altham,		Smith, Cheryl	5	Steen, Conrad	1
Sanders, Doreen	2	Rowena	7	Smith, Iain	1	Stemp, Isobel	13
Sanders, Jenny	4	Sell, Richard	17	Smith, Janet	1	Stemp, Lindsay	1
Sanders, P M	1	Selman Armstrong,		Smith, Ken	1	Stemp, Robin	15
Sanders, Piers	1	Paula	1	Smith, Kim	1	Stephen Tromans,	
Sandford-Cook,		Selman, Paula	1	Smith, Iain	6	Bernard	
Joan M	1	Sennett, Helen	1	Smith, Lee	1	Stewart-Deane	
Sandles, Tony	1	Sentance, Brian	1	Smith, Marion	1	and	1
Sang, Sue	1	Sephton, Elisabeth	3	Smith, Pauline	2	Stephen, Carole	8
Sansoni, Barbara	2	Serda, Marie	1	Smith, Serena	2	Stephenson, John	7
Santo Nome, Luis	4	Sewell, Barbara	1	Smith, Sue	5	Stevens, Len	4
Sargent, Jennifer	9	Sewell, Marc	3	Smith, Tom	1	Stevens, Mark	4
Sasaki, Noriko	5	Sewell, Mark	1	Snell, Christine	2	Stevens, Polly	1
Saunders, Jane	4	Seymour, Mary	3	Sokolova-Zajtseva,		Stewart, Annette	1
Saunders, Jenny	1	Shaw, Gordon	12	Tatiana	2	Stewart-Deane,	
Savage, Richard	1	Shaw, Hazel	3	Somerton, Charles	1	Bernard	2
Saxty, Pat	1	Shaw, Sarah	1	Sowerby, Jane	1	Stief, Daniela	11
Scarborough,		Shead, John	3	Soylu, Bilgin	3	Stockford, Ann	5
Diana	2	Shemilt, Mary	1	Spalding, Denise	7	Stone, Petula	1
Schafer, Mary	4	Shepherd, Owain	1	Spence, Sue	2	Storey's Way	
Schmid, Ruth	5	Sheppard, Anna	1	Spencer, Graham	1	Group	1
Schoenberg,		Shore, Peter	1	Spierdijk, Renee	15	Stowell, Heather	10
Denise	4	Shore, Sarah	2	Spindependence		Stretch, Danielle	4
Schofield, Heather	1	Shore, Simon	1	Collective	3	Strickland, Andrew	3
Schofield, Lucie	2	Sidell, Tim	2	Sponge, Victoria	2	Strover, Lynne	1
Schofield, Luke	1	Simmonds, Julie	1	Spoor, Nicola	8	Strulo, Heather	4
Schofield, Margaret	7	Simpson, Annie	3	Spottiswoode,		Stuart-Smith, Josie	9
Schwier, Liz	6	Simpson, Helen	4	Shirley	4	Studio b,	1
Schwier, Liz	1	Simpson, John	1	Sriet, Christel	4	Studio CB,	1
Scott, Dafila	7	Simpson, Keith	3	Srivastava, Munni	10	Studio, Tracks	1
Scott, Linda	8	Sims, Tom	4	St Barnabas Press,		Suddaby, Julia	3
Scott, Maggie	2	Sims, Valerie	6	James Hill	1	Sugg, Jamie	5
Scott, Michael	3	Sinclair, Carol	26	St Barnabas Press		Summer at	

the Beach	3	Spinners	1	Tracks Studio	3	Varin, Eloise	1
Summer at the		The Guild of		Treble, Phil	1	Varney, Ben	3
Beach, Exhibition	1	Weavers, Spinners		Tregaskes,		Verdejo, Tania	1
Sutton, Jess	2	& Dyers	1	Catherine	2	Verney, Rose	3
Sutton, Peter	2	The House		TRIA	3	Verren Taunt,	
Swaffham Bulbeck		Artworks	1	Triffitt, John	1	Angela	1
Textiles	1	The Rampant		Trigg, Carol	1	Vigliotti, Sarah	11
Swan, Richard	2	Lions Press	1	Tromans, Stephen	5	Villiers, Sonia	17
Swann, Shane	5	The Rowan		Trowell, Clare	2	Vincent, Ed	2
Swift, Richard	2	Foundation	5	Tuchel, Adrian	17	Vincent, Edward	1
Sword, Philip	1	The Woodyard		Tun, Anna	8	Vincent, J J	1
Sword, Frances	1	Group	1	Tun, Deborah	1	Vincent, Jean	3
Symes, Katie	1	Thelerrmont, Yve	2	Tun, Rebecca	2	Vincent, JJ	8
Tait, Alison	3	Thelwell, Stephanie	1	Tunmer, Jo	8	Vincent, Trevor	3
Talbot, Jennifer	7	Thomas, Chris	11	Tunnacliffe, Chantal	3	Vitebsky, Cat	4
Tallack, Michele	1	Thomas, Fiona	6	Turnbull, Lou	1	Voak, Nancy	2
Tanser, Andrew	8	Thomas, Jane	2	Turner, Susie	6	Voisey, Joy	11
Tapp, Bella	1	Thomas, Louise	3	Turpin, Emma	3	Vollerthun, Rachel	1
Tatum, Heather	1	Thomas, Rhiannon	7	Tweed, Vivien	2	Von Krogh, Tone	1
Tayabali, Mujtaba	1	Thomas, Stuart	1	Twomey, Ciara	3	Votre, Tereza	1
Tayabali, Perveen	6	Thompson, Cat	1	Tyler, Celia	1	Vowinckel,	
Taylor, Andrew	16	Thompson, David	5	Tyler, Helen	1	Susanne	1
Taylor, Ann	4	Thompson, Marie	2	Tyley, Anthony	6	Walden, Jill	15
Taylor, Anne	2	Thompson,		Tyson, Deanna	11	Walker, Catherine	1
Taylor, Helen	3	Mary Cullen		Unit Artists		Walker,	
Taylor, Keith	2	and Cat	1	Collective	1	Joanna Autumn	3
Taylor, Tamaris	1	Thompson,		Ushakova, Irina	1	Walker, Olive	1
Taylor, Tricia	12	Michelle	2	Utton, Peter	1	Walker, Sue	11
Tedder, Mike	7	Thomson, Alice	9	Vallance, John	1	Wallace, Vee	9
Tempest-Holt,		Thornton, Veronica	1	van der Hoorn,		Walmsley, Dan	16
Rosanne	2	Threads	1	Prue	1	Walsh, Paula	2
Tennison, Imogen	1	Three Men In A		van der Hoorn,		Walsh, Sarah	4
Tessa, Sue	1	Quandary	1	Prunella	2	Walton, Michael	4
The Cambridge		through the lens,		van Essen, Lizanne	10	Warburton, David	2
Exhibitions	1	Awareness	1	van Heygen, Mark	11	Ward, James	11
The Carving		Thwaites, Geoff	9	Van Keef, Andrea	1	Warden, Jon	4
Workshop	1	Tilbrook, Lois	10	Van Kleef, Andrea	2	Warley-Cumming,	
The Chesterton		Tippett, Jane	3	van Oosterom,		Mrs R.	1
Group	1	Toll it, Alison	1	Susie	1	Warley-Cummings,	
The Cromwell		Tookey, John	1	Van Valkenburg,		Sarah	3
House Group	1	Toop, Heloise	9	Susan	4	Warmisey, Neil	17
The Fountain		Tordoff, John	8	Vance, Ian	3	Warmsey, Neil	1
Group	1	Towning, Linda	8	VanValkenburg,		Warren, Cheryl	13
The Guild of		Townley, Anna	3	Susan	1	Watchorn, John	1
Weavers and		Townsend, Pamela	2	Varey, Irena Maria	1	Waterfield, Polly	3

Watson, Leigh	4	Whatling, Tony	3	Wilson, Seana	1	Woods, Janine	2
Watts, Diana	1	Wheeldon, Carol	1	Wilson, Stuart	3	Wooller, Rachel	1
Webb, Hannah	4	Whelpton, Gill	2	Wilson, Willie	1	Woolston, Stanley	3
Webb., Hannah	1	Whibley, Gemma	2	Wiltshire, John	6	Workshop Design	1
Weber, Gail	1	White, Tony	4	Windeatt, Susan	1	Wright, Julia	1
Wedmore, Jane	5	Whitehouse, Carol	1	Windmill Art,	1	Wynne-Williams,	
Weir, Valerie	3	Whitworth, Colin	9	Winnard, Andrew	3	Elizabeth	5
Well-Oiled		Wild, Gareth	1	Winter, Martha	12	Wysing Arts	
Painting Group	1	Wild, Rosemary	1	Witchalls, Bernie	4	Centre Group	1
Wells, Robert G	3	Wiles, Cohn	1	Wocha, Angie	2	Wysing Arts	
Wells, RobertG	2	Wiles, Colin	8	Woiwod, Isla	4	Group	1
Welsh-Sarin,		Wilkes, Irene	8	Wojcik, Krystina	1	Wysing Arts	2
Heather	1	Wilkie, Katrina	7	Wojcik, Krystyna	4	Xoubanova, Maria	1
Went, Sarah	8	Wilkinson, Andrew	2	Wolfson College		Yarrow, Carol	4
West, Carl	9	Will, Emma	5	Group	1	Yasmin, Esther	2
West, Steve	5	Williams, Fran	4	Wood, Chris	14	Yeates, Mark	1
Westbrook, Mike	10	Williams, Louise	6	Wood, Christine	1	Yedigiaroff, Marina	27
Westoby, Pippa	1	Williams, Margaret	3	Wood, Clare	3	Youell, Richard	2
Westoby, Pippa	8	Williamson, Lorne	2	Wood, Clare Maria	4	Young, Kate	1
Weston, J	1	Willis, Claire	2	Wood, David	1	Young, Paul	2
Weston, Jeanette	1	Willow House		Wood, Michael C	3	Young, Renee	3
Westwood, Lucy	7	Exhibition	1	Wood, Rebecca	1	Ziaian, Caroline	1
Westwood, Prime,	1	Wilson, Christine	4	Woodall, Sarah	1	Zimnickas, Alicia	3
Wetherell, Frances	2	Wilson, Claire	1	Woodard,		Zimnickas, Alicja	3
Whaldon, Carol	1	Wilson, Clive	3	Katherine	4		

Company Directors, Company Secretaries and Chairmen 1997 - 2019

Table 6: Company Directors (green), Company Secretaries (yellow) and COS Chairmen (red).

First Name	Surname	Role	Appointed	Resigned	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019
Bonnie	Kemske	Director	13/02/1997	15/11/1999																							
Sally	Reilly	Director	13/02/1997	09/12/1997																							
Peter	Soar	Secretary	13/02/1997	17/11/1998																							
Jane	Evans	Director	09/12/1997	19/11/2001																							
Jill	Leech	Director	09/12/1997	17/11/1998																							
Siobhan	Martin	Director	14/01/1998	06/11/2000																							
Sebastian	Carter	Secretary	17/11/1998	14/02/2010																							
Paul	Martin	Director	17/11/1998	19/11/2001																							
Alison	Roberts	Director	17/11/1998	15/11/1999																							
Judith	Din	Director	15/11/1999	19/11/2001																							
James	Hill	Director	15/11/1999	19/11/2001																							
Jill	Ogilvy	Director	15/11/1999	27/10/2003																							
Peter	Cavaciuti	Director	06/11/2000	13/11/2002																							
Tamia	James	Director	06/11/2000	13/11/2002																							
Eric	Marland	Director	06/11/2000	19/11/2001																							
Nicholas	Abbott	Director	19/11/2001	05/11/2006																							
Sebastian	Carter	Director	19/11/2001	25/10/2004																							
Richard	Heeps	Director	19/11/2001	27/10/2003																							
Bonnie	MacKinnon	Director	19/11/2001	13/11/2002																							
Elizabeth	McGinley	Director	19/11/2001	13/11/2002																							
Barbara	Ritchie	Director	19/11/2001	13/02/2002																							
Karen	Stamper	Director	19/11/2001	25/10/2004																							
Abbas	Hashemi	Director	13/11/2002	30/10/2005																							
Anthony	Hopkinson	Director	27/10/2003	02/11/2008																							
Rebecca	Merry	Director	27/10/2003	30/10/2005																							
Heidi	Lichterman	Director	25/10/2004	14/12/2010																							
Munni	Srivastava	Director	25/10/2004	02/03/2009																							
Deanna	Tyson	Director	25/10/2004	25/10/2009																							
Slawko	Berezynskyj	Director	30/08/2005	04/08/2009																							
Lois	Tilbrook	Director	30/10/2005	30/10/2006																							
Edward	Pearson	Director	05/11/2006	25/10/2009																							
Mercedes	Owen	Director	04/11/2007	01/10/2009																							
Margaret	Williams	Director	04/11/2007	02/11/2008																							
Elizabeth	Rodger	Director	02/11/2008	25/10/2009																							
Martin	Tyson	Director	02/11/2008	13/02/2011																							
Elizabeth	Langston	Secretary	14/02/2010	21/11/2010																							
Michael	Wood	Director	14/02/2010	13/02/2011																							
Roger	Coleman	Director	14/02/2011	14/02/2013																							
Martin	Evans	Director	14/02/2011	27/02/2014																							
Marion	Curtis	Director	17/02/2013																								
Leigh	Watson	Director	16/02/2014																								

Artists' Coordinator and Chairman 1974 – 2019

Table 7: Cambridge Open Studios Artists' Coordinators: yellow = informal Open Studios by Julia Ball, light green = formal Open Studios initiated by Olive Mayo, dark green = Cambridge Open Studios after renaming by Sally Reilly and formation of company, Chairman = red, light blue = management team..

First name	Surname	1974	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019		
Julia	Ball																																																
Olive	Mayo																																																
Heidi	Lichterman																																																
Siobhan	Martin																																																
Sally	Reilly																																																
Bonnie	Kemske																																																
Judith	Din																																																
Jane	Evans																																																
Jill	Ogilvy																																																
Nick	Abbott																																																
Deanna	Tyson																																																
Mike	Wood																																																
Roger	Coleman																																																
Mgt Team																																																	

Other Open Studios

Open Studios in the UK

The names of 102 known Open Studios in the UK were obtained from <http://www.ashgill.info/osn/list.htm>. Where possible, additional information on their number of members and the founding date have been gleaned from internet searches and added to the list below, in the order: **NAME, number of members if known, (date founded if known):**

Alston Artists; Arts on High (N Pennines), (2008)
Art in Eden (Cumbria)
Artists Open Houses (Brighton), 1500, (2004)
Arundel Gallery Trail
AWOL Open Studios (Manchester)
Bedfordshire Open Studios; Artists Network Bedfordshire, (1995)
Borderland Visual Arts (Oswestry & district, Shropshire) (1999)
Bridport Open Studios, 90, (1999)

Bristol Front Rooms
Buckinghamshire Arts Week 600, (1985)
Cambridge Open Studios 500, (1974)
Cardigan Open Studios (West Wales)
Catterline Arts Festival (Scotland)
Cheltenham Open Studios
Cheshire Open Studios 80, (1997)
Chichester Open Studios Art Trail
Colchester and Tendring Open Studios
Cowal Open Studios, Argyll

Creative Peninsular (Newtonards, Co Down, Northern Ireland)
 Crossing Borders Art Trail (Scottish Borders & North Northumberland), (2009)
 Derbyshire Open Arts, 205, (2006)
 Devon Open Studios (2004)
 Dorset Arts Weeks
 Drawn to the Valley Open Studios (Tamar Valley inc Plymouth) 160, (2003)
 East Neuk Open Studios (Fife), 47
 Eden Arts: C-Art open studios in Cumbria
 Exeter Open Studios, (2014)
 Fife Open Studios, 90, (2006)
 Forth Valley Open Studios, 140, (2010)
 Hampshire Open Studios, 280
 Harleston & Waveney Art Trail, (2005)
 Hastings Open Studios
 Hebden Bridge Open Studios
 Helfa Gelf Art Trail, Wales
 Herefordshire Art Week (h Art), (2002)
 Hertfordshire Open Studios, (1990)
 Horsham Artists Open Studios
 Huddersfield Open Studio Trail (HOST)
 Insight — North & North East Lincolnshire Open Studios, 35
 Isle of Wight
 Jersey Arts Trust - Now ArtHouse Jersey?
 Kendal & S Cumbria: Green Door Annual Art Trail, 63, (2005)
 Leeds via East St. Arts
 Leigh Art Trail, 63, (1997)
 Lincolnshire Open Studios — Art on the Map, (1999)
 Liverpool Open Studios
 London: Creek Side Artists (Deptford, S London), 16
 London: Deptford X (1998)
 London: East London: Bow Arts Trust, (1994)
 London: Harrow Open Studios, 50
 London: North London: Hackney (Hidden Art)
 London: Open Studios at Redlees
 London: Brockley Open Studios
 London: Crouch End Open Studios, (2004)
 London: Havelock Walk, Dulwich
 London: Lambeth Open Studios
 London: Lee Green Open Studios
 London: Wandsworth Artists Open House

London: West London Artists at Home, 76
 Marlborough Open Studios
 New Forest Art Trail Open Studios
 Newark Spring Open Studios, 100
 Norfolk and Norwich Open Studios, 450
 North Devon Art Trek
 North East Open Studios (Scotland), (2003)
 North Hampshire and West Berkshire
 Northamptonshire Open Studios
 Northumberland Hills Studio Tour, (1996)
 Open Studios Cornwall
 Oxford Arts Weeks, (1981)
 Perthshire Open Studios, (2008)
 Reading - Whiteknights Studio Trail
 REVEAL East Riding & Hull Open Studios, 60
 Rutland Open Studios
 Salisbury Art Trail
 Sheffield Open Up (1998)
 Shrewsbury Open Studios
 Solent Art Trail
 Somerset Arts Weeks, (1994)
 South East Open Studios, (1997)
 South West Open Studios
 Spring Fling (Dumfries & Galloway, Scotland) 100, (2003)
 Staffordshire Open Studios
 Stroud Valley Open Studios - Site Festival, 80
 Suffolk Open Studios
 Surrey Open Studios
 Swindon Open Studios, (2004)
 Teesdale Open Studios (Co. Durham)
 Teign Artists Open Studios - 6 Days of Art, 8, (2009)
 The Forest of Dean Open Studios 51, (1995)
 Visual Arts Sutherland Open Studio Trail
 Wakefield ArtWalk, (2008)
 Warwickshire Open Studios, 300, (2000)
 Wasps Artists' Open Studios (Glasgow & across Scotland)
 Welcombe Open Studios (nr Bideford, Devon)
 West Berkshire & North Hampshire Open Studios (Newbury)
 West Lancashire Open Studios
 Wirksworth Art and Architecture Trail 150, (1994)
 Wirral Open Studios, 65, (2009)
 Wyllye Valley Art Trail Wiltshire
 York Open Studios

Open Studios and Artweeks Companies in Companies House

1997 Cambridge Open Studios
1999 Oxford Visual Arts Festival Limited
2008 Upland Arts Development CIC Previous Names: Spring Fling Open Studios
2010 Purbeck Art Weeks Festival Limited
2011 Forth Valley Open Studios C.I.C.
2011 Isle Of Wight Arts Open Studios Ltd
2015 Perthshire Open Studios Community Interest Company
2016 Art Week Limited London
2016 Art Work Exeter Cic
2016 London Art Week Limited
2017 Leigh Open Studios Community Interest Company
2018 Kensington & Chelsea Art Weekend Limited
2018 The Middlesbrough Art Weekender C.I.C.

Cambridge Open Studios – GDPR compliance and data protection policy 2018

The key elements of the policy are given below. Members can access the full policy under the COS FAQ on the website.

The EUs General Data Protection Regulation (GDPR) came into force on May 25, 2018. GDPR updates and replaces the original Data Protection Act. The aim of the regulation is to protect EU citizens' data and privacy. This includes all members of Cambridge Open Studios (COS), affiliated Arts Organisations and advertisers. COS has established, and will need to maintain, policies and procedures that are compliant with GDPR.

Here are our basic principles and understanding set out by the COS management team

- All members need to know that COS only collects personal information provided voluntarily by themselves. This personal information is on public view on the COS website under ARTISTS PAGES and also JULY OPEN STUDIOS. The information is also printed in our July guide and available on the COS APP. Without this personal data the work of COS would be impossible. Members have every right not to give this personal information but must understand that without it they will not be able to take full advantage of their membership of Cambridge Open Studios.

- The COS management team has appointed a Data Protection Officer (DPO) who can be contacted via the website using the email address: DPO@camopenstudios.co.uk.
- The COS management team will be vigilant in detecting and investigating any personal data breach. Any significant breach will be reported to members concerned and to the Information Commissioners Office within three days of it being discovered.
- No personal data is shared with third parties other than our mailing provider Mail Chimp.
- The GDPR Policy will be reviewed by the COS management team annually and ratified by the Membership at the Annual General Meeting.

General personal data held

COS holds the following data on members in order to carry out the everyday business of COS.

- a) Name
- b) Address
- c) E-mail address

What is the purpose of the data held?

Data held on members will only be used for the purposes outlined below.

- Managing membership and participation subscriptions — and communicating with members about these.
- Providing support and communicating with members with regard to their website pages and guide entries.
- Communication with members is usually carried out by personal email and Mail Chimp. Any member may unsubscribe from Mail Chimp emails at any time but needs to be aware that they may not then receive important information sent out by the COS team.
- The policy goes on to deal with how data is collected, what happens when payments are made and how the data is used by COS. The full policy is on the COS website under Member FAQs.

Cambridge Open Studios environment policy June 2018

Cambridge Open Studios (COS) recognises that running our promotional events has a direct impact-both positive and negative, on the environment.

COS is committed to minimise the amount of waste and managing the onsite collection of that waste efficiently based on “reduce, reuse and recycle”.

In practical terms:

- All publicity materials used will be chosen with the need to protect the environment at the fore. No plastic balloons and sticks and plastic bags will be used. Alternatives will be chosen which can be either reused or recycled.
- All events will be assessed for their environmental impact and where possible the most environmentally friendly alternatives will be chosen.
- Volunteers will be sought for each event to collect and dispose of any waste resulting from the COS element of that event.
- With concerns expressed by members at the amount of paper we use in printing 50000 copies of the guide each year, COS has commissioned a downloadable App which is a digital version of the guide. We will monitor the number of downloads of the App with the ultimate aim of reducing the annual print run.
- Where feasible we will use and support local businesses and suppliers, especially those who share our environmental concerns.
- The COS management team will review our environmental policy and impact on an annual basis.

Cambridge Open Studios risk assessment policy February 2018

Cambridge Open Studios (COS) recognises that when we organise events at which members or the public will be present we will ensure every step has been taken to establish safe working practices and health and safety for all concerned.

Furthermore we would encourage our participating artists to consider good working practices and health and safety when opening their studios to the public. We do recognise that we can only encourage, not force members to comply.

In practical terms:

- For every event we organise, a member of the Cambridge Open Studios management team undertakes to complete a risk assessment form.
- The risk assessment document for the hired venue would be obtained and cross referenced with the COS document.
- Both documents will be logged with the Clerk to the management team.
- In preparation for July Open Studios, we will contact all participants and offer a generic risk assessment form for personal use.

The COS management team will review our risk assessment policy on an annual basis.



This book is both an archival record of the history of Cambridge Open Studios and an insight into the people actively involved within living memory. It is for artists, those who are interested in how artists work, those running or thinking of setting up their own Open Studios, and historians.

In the early nineteen seventies, Julia Ball bought an old pub in Cambridge, in one of the back streets near the newly built Elizabeth Way Bridge, and converted it into her artist's studio. She decided to open her doors to the public during July and persuaded some of her fellow artists to join her in 1974. Julia was the first in a line of Cambridgeshire artists who would take on the baton of growing the region's major annual arts event.

By 2019, 365 artists at 222 locations throughout the city and county, invited the public to visit their open studios for free. You can meet and talk with the artists themselves and make up your own mind about what you like or not.

As Cambridge Open Studios has grown and evolved, it has kept the core principle of being an independent arts organisation run by artists for artists. It does not judge what is art and what is not.

The book charts the successes and the trials and tribulations of Cambridge Open Studios over the past 45 years, interweaving them with the often inspirational personal stories of the key individuals who helped steer the organisation. Their lives show that there are many ways to becoming an artist.

